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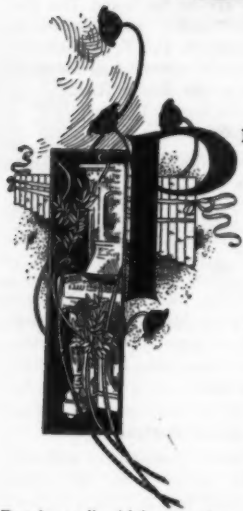
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GERMAN HEADQUARTERS OF THE MUSICAL COURIER
HAUPTSTRASSE, 20A, BERLIN, W.
February 28, 1903.



PROF. ARTHUR NIKISCH seems to have broken with his habit of giving us at each of the ten of his Philharmonic subscription concerts at least one novelty. None was in the program of the last three concerts, and none is promised for the next and final concert of the season, which is made up of only two numbers—Schumann's "Manfred" music and Liszt's "Dante" symphony.

The program for the ninth concert opened with the overture to the "Flying

Dutchman," which was given with unusual verve and brilliancy of execution. The only drawback in Nikisch's reading was the extremely long pause before the entrance of the Senta motive. It seemed studied and artificial. Superb was the reproduction of the "Sketch from the Steppes of Middle Asia," by Borodin. Even in such a finished performance one cannot be duped about the fact that this descriptive music has only the advantages of well portrayed local coloring and virtuosolike facture. The invention is absolutely barren, the thematic material of the composition consisting of an old Russian and an Asiatic tune, both not begotten by the composer.

The soloist of this concert was Raoul Pugno. The artist performed from notes, as usual, and with the brilliant virtuosity of technic which he calls his own. Schumann's A minor Concerto, a work for the interpretation of which technic alone is not sufficient. Of the dreaminess which pervades the entire first movement little could be felt in Pugno's matter of fact reading, and the tender mood of the "Intermezzo" was not reflected with commensurate poetry in his interpretation. In the final movement, however, the temperament and gracefulness of Pugno's pianism gained a triumph. He was loudly applauded. The handshake he gave Nikisch after the performance was a well deserved tribute of thanks for a wonderfully subtle and refined orchestral accompaniment.

Beethoven's "Eroica" Symphony in Nikisch's well known sympathetic and soulful reading formed the second half of this concert.

A sonata soirée was given at Bechstein Hall by the two veterans, Mme. Wilma Norman-Neruda (Lady Hallé) and Prof. Friedrich Gernsheim. Buelow's renowned three B's—Bach, Beethoven and Brahms—made up the program. The E major Sonata for violin and piano by Bach sounds a bit conventional and passé. It is a peculiar fact that the Bach sonatas for violin with piano do not possess the same musical value as those for violin without accompaniment. Part of the lack of effectiveness with which the work was reproduced must be attributed, however, to the unequalness of the performers, for while Madame Norman-Neruda is still a wonderful violinist our old friend Gernsheim's days of public piano playing are, or at least should be, over. His jolting habit of never striking down both hands at the same time and his uneven technic prevented to a considerable extent the possibility of a perfect ensemble.

The violinist Felix Grossi evidently wishes to be considered a mere virtuoso. He works almost exclusively for outward effects. These he gains more by certain tricks than by the display of a sound and legitimate technic, such as a real virtuoso ought to possess. A "Fantaisie Rus-

sique" for solo violin (composed by Mr. Grossi) is as big a piece of musical rot as Berlin has encountered for many a long day.

There came many pianists last week. First there were the two exotic sisters, Paula and Flora Joutard, who hail from Chili, and are pupils of the Stern Conservatory. As pupils of Prof. Dr. Jedliczka they showed sound technical training, but what the teacher could, of course, not instill into Miss Paula, the older one's playing, was temperament. She lacked it noticeably. Far more talented is the younger of the two sisters, Miss Flora Joutard. Despite her youth, this girl, a pupil of Max Loewengard, has composed a suite for piano which is worthy of considerable praise. It shows plainly a decided feeling for form and an innate sense of euphony. The faultlessly worked fugue sounds well. The contrapuntal contrivances in this last movement do honor to Miss Joutard's remarkable acquirements in the technic of composition as well as to the abilities of her teacher. All of this, however, might be considered more or less irrelevant, if the young lady were not also possessed of some inventive talent. The principal theme of this miniature suite, from which all of the five movements are developed, is just as pleasing as it is characteristic. Flora Joutard should have a brilliant future.

Two other young girls who appeared together at the Singakademie were the sisters Bessie and Mamie Silberfeld. They hail from New York. Without any false patriotism or screaming of the eagle it can truthfully be stated that these North Americans easily carried it over the South Americans in the matter of piano playing. However, there were some disappointing elements in their performances, especially so in the case of the older girl. The younger, Mamie, is so very strong and pronounced in talent that no amount of bad teaching could do her lasting harm. Both children showed very clearly the advantages as well as the faults of the Leschetizky method. It is all bent upon the achieving of most extraneous, brilliant virtuoso effects. It is not deep, and it is not intensely musical. This is shown in the very program, which of solo pieces, besides one of the early sonatas of Beethoven and the Paderewski Variations, contained only tid-bits, among them two salon pieces by Schuetz and no less than three by Leschetizky. If this is the Vienna or the Leschetizky style of program making for talented young artists then Berlin wants very little or none of it.

In Bessie Silberfeld's interpretation of the D major Sonata of Beethoven there were missed musical depth and feeling. The whole performance sounded empty, and the explosive contrasts between utmost forte and an equally extreme piano were jarring. The tone in the forte episodes became harsh and forced to a degree that made the strings jingle. No middle degrees of dynamic shadings were employed. Miss Bessie is, in spite of these drawbacks (which are apparently the fault of the method), a talented pianist, as was shown in the delightfully smooth and finished reproduction of a trifle such as Daquin's "Coucou."

Not even Leschetizky's virtuoso style could spoil little Mamie's exquisite touch. Perfectly surprising was the way in which this mite of a girl phrased the D minor Gavotte of Bach—I doubt the paternity of Bach in this composition—or the brilliancy and clearness which were displayed in Leschetizky's "La Source."

His influence was also strongly apparent (and not creditably) in the ridiculously overhurried tempo with which most of the variations of Schumann for two pianos were

done. This performance was an astonishing display of finger technic, but not of accuracy in ensemble playing.

Josef Weiss, who made his reappearance here after an absence of several years spent in the United States, offered a program upon which figured a trifle too much Weiss. No fewer than six numbers of the dozen, including an American rhapsody, being of his own composition or arrangement. Such success as he might have earned for the philosophical sincerity with which he is wont to go at the interpretation of his music, he spoiled by an equally great extravagance in the matter of arbitrary rhythmic and dynamic pranks. And not only that, Mr. Weiss also seems eager to outdo Pachmann in the matter of grimaces, contortions and tasteless and tasteless speeches to the audience. With Pachmann this is a matter of business policy, for he has noticed that the public is amused by his pranks and pays to see him as much as to hear him. Hence "there is method in his madness." All this seems unworthy of Josef Weiss, however. Such "fame" is based on unwholesome sensationalism rather than on sound artistic merit.

What treasures there are hidden in many of Brahms' rarely sung works! The other evening a new vocal solo quartet, consisting of such well known artists as Jeannette Grumbacher de Jong, Therese Behr, Ludwig Hess and Arthur van Eweyk (our American baritone), gave a first and well attended quartet soirée at Beethoven Hall, and created no end of enthusiasm. This could not have been caused by their singing only, for fine as these voices are individually, they do not blend very well, nor is the ensemble as yet as perfect as it might be. Hence the music must to some extent have pleased the cultured audience. There were three of the vocal quartets from Brahms' op. 31 and 64, the Gipsy Songs, op. 103, and the first book of "Liebeslieder Walzes," op. 52. Schnabel was the excellent accompanist. Alfred Wittenberg joined him in the four hand piano accompaniments to the "Liebeslieder." These artists should give us some more Brahms at their promised second soirée.

Sarasate paid Berlin a passing visit. He still "draws" in the German capital, for the Philharmonie, our largest concert hall, was crowded to its utmost. Encouraged by this success, the señor intends to give a second concert at not too distant a date.

His playing is still as marvelous in its finesse as it has been for all these years, and there were delightful as well as thoroughly musical moments in his reproduction of a suite by Raff. The Bach "Chaconne," however, was a mistaken undertaking. This is no music for Sarasate, and it never was. Why then try to play it? Why not adhere to one's own style and one's own compositions?

Bertha Marx, of course, was there, too. She performed the Mendelssohn D minor Concerto, a work which in former years was heard a good deal at conservatory examinations, even after it had outlived its usefulness as a work for the concert platform. Madame Marx played as neatly as ever. She has aged not half as much as the Mendelssohn Piano Concerto, which, despite this neat reproduction, sounded decidedly ancient.

It was at a dinner given by Professor Ochs that, nearly a decade ago, I made the acquaintance of Hugo Wolf, the great song writer, lately deceased. Professor Ochs had just performed with his Berlin Philharmonic Chorus Hugo Wolf's very difficult but effective setting for chorus and orchestra of Moerike's poem "Der Feuerreiter." This is perhaps one of the best as well as most characteristic of all the works left by the gifted Wolf. He seemed elated over the success his work had just achieved and spoke in the highest terms of the chorus, the conductor and the cultured audience, but, asked about his composition, he seemed unwilling to talk. He was not so reticent on other themes, and we discussed Brahms and Bruckner, for the first of whom Hugo Wolf never had any particular liking, while upon the latter he lavished unadulterated admiration. Nothing, however, could be learned from Hugo Wolf regarding Hugo Wolf. In that respect, as well as in the matter of a somewhat awkward general behavior, he appeared one of the most modest specimens of the genus homo sapiens that it was possible to meet. Nothing at that time indicated the sad fate which befell Hugo Wolf only a very short time afterward, when he became insane. As a man of forty-three he has now departed this life. With him the world loses one of the most original and fertile of the composers who followed after Wagner. Ever ready seekers for comparisons have described Hugo Wolf as "the Wagner of song." Despite the Wagner methods of musical characterization which Wolf was in the habit of applying to his song settings, one would do him justice more readily and more completely if one would measure him by his great precursors

in the domain of lyrical music. In that case, however, an honest appreciation of his works will unhesitatingly place him by the side of the best of his kind. It was a tragic fate that denied him, as it did Anton Rubinstein, the laurels which he was most eagerly seeking to gain, those of a dramatic composer. As such, it is true, Wolf did live to see the finish and the first performances of his four act opera "Corregidor," but it met with only a succès d'estime, and he was not vouchsafed to crown himself with that wreath which since February 13, 1883, is still awaiting a new wearer. On the other hand, after the conquering of numerous obstacles, after times of need and of being misunderstood, he did when still in sound mind live to see his songs understood and loved. What repelled many and made them keep aloof from the "innovator" won for him others full of the most enthusiastic and ardent admiration. From year to year, too, did the number of those increase, who united themselves into Hugo Wolf societies for the purpose of performing his songs. Their efforts were crowned with success to such an extent that now these lyric treasures have become recognized at their fullest value all over the civilized world.

To quite a number of young composers of song Wolf became a prototype. However, he could not be equaled, let alone surpassed, by any of them. His powers of musical characterization were allied at the same time to an inexhaustible fund of melodic invention. Thus in the best of his lyrical works he attained a harmonic balance which is lacking in the songs of his imitators. And besides they had not Wolf's delicious and overflowing sense of humor!

Hugo Wolf was born March 13, 1860, in Styria. His father took early care of the boy's musical education, and in the beginning of the eighties sent him to the Vienna Conservatory. The young man wanted to "work out things for himself," and this soon got him into opposition against the powers of the school. Wolf left the conservatory, and the next few years was musical littérateur and critic for the Vienna Salonblatt, without neglecting at the same time his own studies and work at composition. When shortly afterward he appeared in public with his first works, he was already a complete and to a certain extent even a mature artist, about whose aims and abilities there arose at once a conflict of ideas and opinions. The few years which were allotted to him for musical creativeness are marked by an astonishing and admirable fertility. He published more than 200 songs, among them fifty-one settings of poems by Goethe, fifty-three from his favorite poet Moerike and twenty by Eichendorff. Among his most beautiful songs belong the cycle of the Italian and Spanish Liederbook, settings of German translations from the poetry of these two countries effected by Heyse and Geibel.

Among his choral works, with orchestra, the most important are the above mentioned "Feuerreiter" and the entrancingly beautiful "Elf Song," from the "Midsummer Night's Dream," both of which were sung here by the Philharmonic Chorus, under Professor Ochs' direction. Furthermore, "Christmas Eve," a fine setting of Platon's poem, and the powerful and patriotic male chorus, "Dem Vaterland" ("To My Country"), which proved the pièce de résistance of the Graz Saengerbund Festival. "Corregidor," which had its first performance at the Mannheim Opera House in 1896, remained Wolf's only completed lyric drama. A second opera, "Manuel Venegas," the libretto of which is drawn from a novel by Alarcon, remained a fragment, but the torso will soon be accessible to all the world, as the Vienna Hugo Wolf Society has taken in hand its publication, as well as that of several other posthumous works of the deceased.

A few months before Hugo Wolf's death his numerous friends and admirers were made happy through the very interesting volume (published by S. Fischer, of Berlin) containing the correspondence of Hugo Wolf with Emil

Kauffmann, professor at the University of Tuebingen. He was one of the composer's most intimate friends, and one who did a good deal toward making Wolf's works known and better appreciated by the world at large. We are granted in this volume an insight into Wolf's nature as a man and of his views as an artist. Especially attractive are his utterances and judgments of contemporaneous composers, even if his easily roused artistic temperament may here and there have caused him to overshoot the mark both as to praise and as to blame. The correspondence embraces the period of from 1890 to 1898, and makes very interesting reading.

Hugo Wolf's funeral took place at Vienna last week amid a great concourse of people, among whom were



HUGO WOLF.

Goldmark, Ignaz Bruell, Leschetizky and many other musical notabilities. There were deputations from the Royal Opera and from the various musical societies. An à capella chorus of Hugo Wolf was sung, and the adagio from Bruckner's Seventh Symphony was performed. The city of Vienna has ordained an honorary tomb to be erected for Hugo Wolf at the Central Cemetery, close by the grave of Beethoven. The Stuttgart Hugo Wolf Society has already sent to the committee formed for that purpose the amount of 100 crowns in Austrian money.

Charpentier, the French composer, is in Berlin to superintend the final rehearsals for the first production of his opera "Louise," which will take place at the Royal Opera House next Wednesday night. Nearly the whole personnel of that institute is engaged in the cast of the novelty, which embraces no fewer than forty-three distinct parts. Hence the house bill will be one of the longest ever seen here. Dr. Muck will conduct.

Of considerable interest to aristocratic as well as to artistic circles is the news which just reached Berlin from Vienna of the engagement between Jan Kubelik and the Countess Marianne Csaky of Koeroczegh and Adorjan.

A few days ago at Pressburg the engagement was officially declared, and it was celebrated yesterday at Vienna. The father of the fiancée is one of the oldest as well as richest among the Hungarian magnates, and his daughter, Countess Marianne, is stated to be one of the best looking young ladies in that country, which is renowned for its chivalry and the beauty of its women, just as is Kentucky. Countess Marianne was born on August 20, 1880, thus being one year younger only than Jan Kubelik, who was born at Prague in 1879.

A Wagner medal will be struck in commemoration of the dedication of the Wagner monument at Berlin next October. The committee for the ceremonies will soon publish the conditions for a competition open to German artists only for the best design for this medal.

Among the notable names lately enrolled in the list of the international honorary committee for the Wagner monument unveiling festival are to be found His Excellency Adolf von Menzel, Count von Ballestrem, president of the German Parliament, and F. A. Gevaerts, director of the Brussels Royal Conservatory, composer and a corresponding member of the Berlin Royal Academy of Arts.

It is announced from Leipsic that in connection with the Wagner festival at Berlin the Leipsic Opera House will give a complete cycle of performances of all of Wagner's lyric dramas (in chronological order), with the exception, of course, of "Parsifal."

Among the callers at the Berlin office of THE MUSICAL COURIER during the past week was Miss Bessie Silberfeld, the talented young New York pianist; Willy Burmeister, the eminent violin virtuoso, and Moritz Mayer-Mahr, pianist and piano pedagogue.

Heinrich Meyn in Berlin.

HEINRICH MEYN, baritone, is appearing with continued success in Berlin. March 1 Mr. Meyn sang in the charming salon of Baronne von Nimptsch before a very cultivated and aristocratic audience. He sang several German and French songs in his usual artistic manner and delighted everyone.

Among those present were Prince Dolgorouki, Frau Schwabach, Madame l'Artsimovitch, Signorina Paloni, Ambassador and Mrs. Tower, Mrs. Heinrich Meyn, Count Szögeny, Austrian Ambassador, and several military officers.

Hall-Wilczek-Harris.

MARGUERITE HALL, the well known contralto, and Franz Wilczek, the violinist, will have the assistance of Victor Harris at their recital in Mendelssohn Hall Thursday evening, April 2. This will be Mr. Wilczek's last appearance in this city for some time, as he leaves shortly afterward for a tour around the world.

Maconda's Spring Engagements.

MADAME MACONDA has been engaged for spring concerts in Washington, Detroit, Troy, N. Y., and Morristown, N. J. The soprano will sing in "The Creation," which the Oratorio Society in Washington gives next month.

Bloomfield Zeigler's Tour.

HENRY WOLFSOHN is rearranging the Eastern tour of Fannie Bloomfield Zeigler, and it is now possible that she will play in New York and its vicinity the week of April 27.

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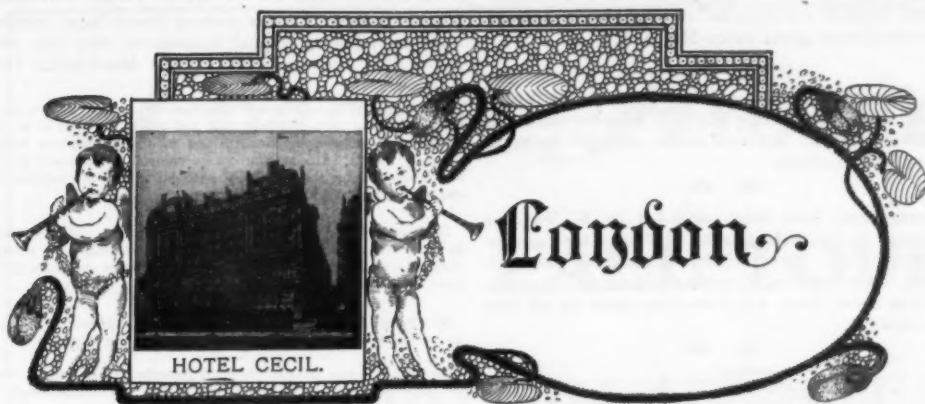
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HOTEL CECIL, LONDON,
March 7, 1903.

FEW, probably, even of the most ardent well wishers of the Wessely String Quartet were prepared for quite so remarkable a change as has come over the playing of the quartet since its first public appearance, not very long ago. The players were then a body of about the average merit. Those players were distinctly good, but it was possible to count at least half a dozen quartets which were at least their equals. Constant and intelligent rehearsal, however, has brought a very marked improvement in their playing, so marked an improvement, indeed, that they are now probably without their rivals in this country. A good resident quartet has long been wanted here. In the early stages of its career the Kruse Quartet seemed likely to step into the gap, but experience has shown that this particular body of players is not without its limitations, and that though it can play some music well enough its performances are, to say the least, a trifle uneven. The Gompertz Quartet, which for a time gave us at any rate creditable performances, has long since been broken up, and we were, in consequence, obliged to depend upon the occasional visits of foreigners. But if Hans Wessely and his companions maintain their present rate of improvement, it is quite obvious that we shall soon have a resident quartet of which we shall have every reason to be proud. In the earlier stages of its career it showed promise and little more. Its ensemble was fair, the balance was fair and the tone was fair, sometimes indeed it was rather less than fair. For the rest, the players' readings displayed intelligence and high aims, but they were not always completely successful in carrying out their intentions. At their concert at the Bechstein Hall, on Monday evening, however, they showed that the old faults of their playing had been almost completely eradicated. The balance and ensemble have been improved out of all knowledge. The tone was infinitely sweeter, though here and there in the more impassioned passages, particularly in the opening bars of Grieg's G minor Quartet, it still left something to be desired. Before passing final judgment in this matter, however, it would be well to hear them in another hall, for the Bechstein Hall is proverbially noisy and does not give performers a chance of displaying their tone at its best.

It was quite obvious that Mr. Wessely had conducted his rehearsals with infinite care. The readings of one of Beethoven's early quartets, of the Grieg Quartet and of Brahms' Piano Quintet, in which they were joined by that fine pianist, Miss Gertrude Peppercorn, were full of excellent feeling and the players have now become so thoroughly at home with one another that they can do ample justice to the very excellent intentions by which they are evidently actuated. As this was only their seventh public appearance

there is every reason to suppose that they have as yet by no means reached their zenith.

Very few young violinists have met with such instantaneous success as has fallen to the lot of Miss Marie Hall. Though till a week or two ago her name was practically unknown in London, her second concert, which took place on Thursday afternoon, drew such an audience to St.

times goes on; otherwise her playing is brilliant in the extreme. As an artist, however, she is still undeveloped. Her readings of the "Kreutzer Sonata" and of Bach's "Chaconne" were colorless performances, and in neither did one find much trace of any decided individuality. But Miss Hall is still very young, and it would be absurd to judge her playing as one would that of a matured artist. By playing these two works she challenged comparison with all the greatest artists of the day, for there is no violinist who has not played them here, and she could hardly hope to come out of the contest with flying colors. At her next recital she will, perhaps, be rather less ambitious, and at the same time more completely successful. She was at a disadvantage in the sonata, in that Herr Galston, who played the piano part, seemed to be laboring under the delusion that he was playing a solo to which Miss Hall was kindly supplying a violin obligato. Herr Galston is an excellent artist, but he might well learn to exercise a little more self restraint. The vocalist of the concert was Miss Caroline Montefiore, whose immensely successful début at one of the Sousa concerts has already been recorded in THE MUSICAL COURIER. Thursday she made a great impression by the peculiar intensity of her style. She is obviously the possessor of a temperament of no common order. Her readings of Strauss' "Allerseelen" and "Seitdem dein Aug' in meines schaute," and Liszt's "Wo Weilt Er?" were admirably conceived and no less admirably executed. Her clever management of the color of her voice and her deep sympathy with her songs left the impression that Miss Montefiore is an artist of the first rank who is



Photograph by Langfier, London, Eng.

CAROLINE MONTEFIORE.

James' Hall that it is said that hundreds were turned away from the doors. It is as yet rather early to say whether Miss Hall will justify these early successes. If her head is not turned by them she will in all probability develop into a very remarkable player, for she certainly possesses unusual ability. Very few violinists of her sex have developed their technic to such an extraordinary pitch, and it is no exaggeration to say that her performance of Ernst's F sharp minor Concerto and Paganini's "Moise" Fantaisie were quite flawless. Her tone, it is true, is still small, but it is more than likely that it will increase as

certain to make her mark in this country before many months are over.

It is apparently a matter of common belief, in some quarters at least, that no British composer has ever written a piece of piano music which can possibly be worth hearing. After Miss Mathilde Verne's concert at St. James' Hall, on Tuesday evening, however, one is inclined to think that this is one of those traditions which are proverbially hard to kill. In an admirable spirit of

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enterprise, Miss Verne devoted the second part of her program entirely to the music of British composers, and she certainly succeeded in unearthing some pieces which are well worth preserving from entire oblivion. None of them, it is true, was on an extended scale, and we have yet to learn with what success a Briton can grapple with the sonata form. Still, so long as the piano continues to be played with the hands and not exclusively by mechanical means, there will, I suppose, always be a demand for short and graceful bits wherewith to entrance the guests in the front parlor or to play the audience at a piano recital out into the street. Hitherto pianists have invariably found it necessary to go to gentlemen with unpronounceable names for such pieces, under the impression, apparently, that it is impossible for a native composer to produce any work for the piano which is not profoundly tedious. Miss Verne, however, proved that the contrary is the case. Arthur Herve's "Rococo" and a concert study by T. F. Dunhill are as delightful little pieces as any that find their way into the concert programs, and a great deal more delightful than very many of them. W. Y. Hurlstone's variations on a Scotch air are written on more ambitious lines, and are certainly quite worthy of the attention of pianists. Mr. Hurlstone is already well known as a composer of more than average promise. He has excellent technic and plenty of ideas, and he certainly has put both these gifts to the best advantage in these variations. The Scottish color of the theme is very happily caught without ever being in the least overdone, while the piece is interesting as sheer music, and not only as a very clever exercise, as is unfortunately only too often the case with variations. The first part of the program was devised on strictly classical lines. Beethoven's Sonata, op. 27, No. 1; Schumann's "Carneval," Chopin's "Fantaisie Impromptu" and one of the studies and a small Mendelssohn group were the numbers of which it was composed, and they were all most delightfully played. Miss Verne is one of the best artists that we have in London, and it is only too rarely that she appears in public. Her excellent technic is used entirely as a means and never as an end, and she plays with a complete freedom from all exaggeration which is most refreshing.

Miss Decina Moore sang a number of old English songs with a charm that was heightened by the excellent harpsichord accompaniments of Miss Barbara Verne, while Campbell McInnes brought forward songs by Gustav von Holst and Cecil Forsyth that proved to be more ambitious than effective. He was infinitely more successful in Vaughn Williams' fascinating little folksong "Blackmore by the Stour."

ZARATHUSTRA.

LONDON NOTES.

THE following artists are engaged for the Birmingham Festival, 1903: Mesdames Albani, Agnes Nicholls, Clara Butt, Muriel Foster, Ben Davies, William Green, John Coates, Andrew Black, David Bisham and Plunket Greene. Miss Ada Crossley is not available, as she will be in Australia at the time the festival takes place. Possibly Mme. Kirkby Lunn will be engaged in her place.

N. Vert has made arrangements for Madame Blauvelt to make her first concert tour in England in October and November next, and has arranged that the following well known artists shall accompany her: Miss Muriel Foster, William Green, Andrew Black and Tivadar

Nachez, together with a solo pianist and a conductor. Madame Blauvelt will make her reappearance in England at Covent Garden grand opera May next.

Mr. Vert has concluded arrangements to bring Yvette Guilbert to England during May and June for recitals at the Bechstein Hall, and also at the principal towns in England and Scotland.

Arrangements have been concluded by N. Vert for Johannes Wolff and Joseph Hollman for a tour in South Africa. They probably will sail the early part of May. Mme. Bertha Rossow, the Australian soprano, and Miss Sarah Berry will accompany them on the tour as vocalists.

Mr. Vert is arranging for recitals in the provinces to be given by Lady Hallé and Leonard Borwick during Easter.

Mr. Vert has concluded engagements with Madame Blauvelt, Dr. Lieberhammer, Busoni and Géard for the Liverpool Philharmonic Society's next season's concerts.

Frederic Lamond will return to England in April after a long absence, and will give piano recitals at the Bechstein Hall, under the direction of N. Vert, on April 24, May 6, 18 and 27.

Mr. Vert has fixed recitals for Kriesler at St. James' Hall on May 9, 23 and June 6.

Miss Giulia Ravogli will give a grand evening concert at St. James' Hall, Monday, May 18, under the direction of N. Vert.

Madame Sobrino and Henry Such will give a vocal and violin recital at St. James' Hall April 27, under the direction of N. Vert.

Miss Alys Bateman will give a grand orchestral concert on the evening of May 4, under the direction of N. Vert, when Mme. Clara Butt and Kennerley Rumford will sing. The conductor of the orchestra will be London Ronald.

Mr. Vert is concluding arrangements for Edward MacDowell, the celebrated American composer and pianist, to give a recital in London in May.

Dr. Lieberhammer and M. Ondricek will give a vocal and violin recital at St. James' Hall the afternoon of May 26, under the direction of N. Vert.

Joseph Hollman gave a concert in Berlin January 23, with the Philharmonic Orchestra, where he made a great success, especially in the Saint-Saëns Second Concerto for violoncello in D minor, which is dedicated to him.

BAXTER INDORSED BY NEW YORK PAPERS.

DAVID BAXTER, the eminent Scotch basso, received the following cordial indorsement from the New York critics after his song recital at Mendelssohn Hall, March 6:

Mr. Baxter is a serious and conscientious singer. His voice is solid, heavy and he uses it with skill and makes the most of it. He sings with dignity and sincerity, and with a fine artistic understanding. * * * His singing can be enjoyed for its many artistic excellences and for the favor of a good voice well and intelligently employed.—New York Times, March 7.

Mr. Baxter has a bass voice of substantial quality and power, and he sang last evening with taste and understanding. He phrased musically, and the management of his head tones was particularly good.—New York Sun, March 7.

Mr. Baxter has a fine basso cantante voice and entirely satisfactory manner of singing.—New York Tribune, March 7.

Mr. Baxter again demonstrated the beautiful quality of his voice in songs by German composers, and also in old Scotch songs, in which he is at his best.—New York Journal, March 7.

David Baxter is to be congratulated upon the success of his song recital. His renditions of Schubert and Franz, which opened the recital, were only eclipsed by the series of Scotch ballads with which it concluded.—New York Daily News, March 7.

Mr. Baxter has a heavy bass voice of pleasing quality, and sings with intelligence and fine musicianly appreciation.—New York Commercial Advertiser, March 7.

Mr. Baxter has a heavy bass voice of delightful purity in its upper range. He keeps faith with the pitch, and sings with intelligence, sincerity and feeling. Many singers might have sung the Franz and Brahms numbers as well as this newcomer, but once north of the Tweed he was on his own ground. It is easy to sing Scotch songs with a reckless Slavonic abandon, but it takes a Scotchman to put into "The De'il's Awa'" the humor that befits it. "Turn Ye to Me," another of this old Scotch coterie, had all the rugged earnestness of a rude race, and "Jenny Nettles" had the true snap and flavor. Mr. Baxter's performances are well worth hearing.—New York Mail and Express, March 7.

Mr. Baxter has a fine voice and knows how to sing.—New York Evening Post, March 7.

Mr. Baxter's voice is rich and sympathetic in quality, of sufficient range, even in all its registers and admirably handled. Mr. Baxter has come to us from England, and has a vast amount more to recommend him than have the majority of singers who come to us from that country.—New York Evening Telegram, March 7.

Mr. Baxter, the Scotch basso, like most singers who come to us from England, is of a serious mood. So it was that the numbers on the earlier part of the program, which included songs by Stradella, Schubert, Franz and Brahms, and which Mr. Baxter rendered conscientiously and with fine artistic sense, gave great pleasure to his hearers. The recital pleased the audience immensely.—New York Evening Sun, March 7.

Mr. Baxter understands how a voice ought to be used. He can sing in a pianissimo which rings and carries, an excellence not often found in a heavy bass voice. Mr. Baxter possesses a fine musical taste and interpreted his songs with remarkable musical expression.—New York Staats-Zeitung, March 7.

Mr. Baxter's voice is one of unusual musical quality, and owing to its good training is an excellent medium for his dramatic interpretations. He sings with much feeling.—Town and Country, March 7.

David Baxter disclosed a rich mellow voice well placed. His Scotch songs are his chief works of art.—New York News, January 18, 1902.

David Baxter has a fine big voice, is a musicianly, intelligent singer, and appreciates good music, and is not afraid to put it on his programs.—New York Telegram, January 16, 1903.

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PARIS, FEBRUARY 25, 1903

A SYMPHONY by Guy Ropartz was the novelty at the last Lamoureux concert. Ropartz is the director of the musical conservatory of Nancy, conductor of the symphonic concerts there, learned in musical lore, and in the very front of all that is concerned with musical progress. Consequently the first hearing at these concerts of this symphony was an event which drew a very large audience. It is a difficult matter to speak more than generally of such a long and intricate work after a single hearing. Like some of the Russian symphonists, Ropartz delights to take popular airs or folksongs as the themes of his orchestral compositions. I think one may say that in this present work a strong admiration for Wagner and César Franck is manifested without accusing the composer of plagiarism, which would be an injustice. The instrumental writing certainly betrays a master hand, one for whom the development of the art of writing for the modern orchestra has no secrets. In certain harmonic combinations, as well as in new groupings of instruments producing distinctly novel effects of color, the individuality of the composer is plainly noticeable. The symphony is in three long movements, in which a Breton choral is treated with the greatest ingenuity by means of most varied effects of counterpoint, rhythm, thematic development and novel and picturesque orchestral tone coloring. Still, with all these very great and excellent qualities, there seemed a lack of cohesion, as if the composer did not very well know how to join his happy ideas together, or as if the work had not presented itself as a complete whole in the composer's mind, and so manifested a lack of continuity. Passages and developments of great beauty and cleverness were scattered through the work, but loosely strung together, as if the composer were waiting until other ideas presented themselves. As Charles Joly says very justly: "The language of sounds has its grammar and its logic like any other language; in music, as in literature, one must obey certain laws of connection and deduction."

The work was listened to with the greatest attention by the large audience and much applauded at its finish. The performance by the orchestra under Chevallard was excellent, as was the delicate yet gay and joyous symphony by Mozart in E flat. Wagner was represented by the superb renderings to which we are accustomed at these concerts of the overture to "Der Fliegende Holländer" and "Forest Murmurs," from "Siegfried."

Claude Debussy, the composer of the much discussed opera "Pelléas et Mélisande" and orchestral works in which his right to be considered among the most "advanced" of the modern school of composers is self evi-

dent, writes the musical feuilleton for 'Gil Blas. Following are some of his ideas as given in that paper on this new symphony by Ropartz and on annotated programs: "I wish to raise my voice in protest against a custom which manifests itself on every occasion that a modern symphony is performed, that of distributing to the audience a thematic analysis of four pages with quotations and numerous examples as proofs. It explains, as it were, the manner of treating a theme as it ought to be done, and the mode of constructing a symphony brought to the level of everybody's capacity and understanding. There is nothing to hinder anyone gifted with a little musical knowledge, on his return home, to manufacture his own little symphony and bring it, 'all hot,' to M. Chevallard. It is a culpable encouragement to concoct symphonies, in its worst form. Besides, I do not see the wisdom of initiating the profane into the mysteries of musical chemistry. Notice how the people regard these thematic analyses. Some with a somewhat alarmed, uneasy look; others with astonishment. The most sensible throw them away, or just stuff them into their pockets. The symphony founded on a Breton chorale contains many of the qualities which make Guy Ropartz so energetic and generous an individual. But in it why does he seem so often hampered, and, as it were, petrified or turned to stone? Is it not because of the influence that the word symphony exercises over contemporary musicians, in whom care and solicitude for the form is of more importance than the liberty and freedom of ideas. By the alternating of movements, first quick, then slow, Ropartz has tried hard to quicken the heavy block of marble that represents a symphony; but that spoils at once the unity of the composition, and there is no reason why the first movement should not take the place of the last, or vice versa."

At the Conservatory was again given the "Passion According to St. John," by Bach, the Beethoven Violin Concerto admirably played by Lucien Capet, and the D minor Symphony of César Franck. Apropos of the esteem which is now everywhere manifested for this composer's works, as contrasted with the lack of recognition awarded him during his life, a witty critic, parodying the well known saying, puts it, "Everything comes to him who knows how to die."

At the Opéra "Paillasse" still holds a prominent place on the bill, Leoncavallo's work being given twice a week in conjunction with "Samson and Dalila." The role of Canio, hitherto sung by Jean de Reszké, has been given to another tenor, Rousselière, the former being busy with the rehearsals of "Sigurd" (Reyer), which is to be given Friday. Delmas, the bass, has resumed his part of Tonio. Program for the week: Monday, "Tannhäuser"; Wednes-

day and Saturday, "Paillasse" and "Samson and Dalila"; Friday, "Sigurd."

A revival of Verdi's "Traviata" has been the novelty at the Opéra Comique. I suppose if I followed the fashion I should dismiss the production with a sneer at its antiquatedness, its poverty of harmony and instrumentation, its adherence to old fashioned set forms of cavatina, cabaletta, airs with cadences to show off the principal soprano, romance with cadence for the tenor, &c. I have to confess that I do not feel inclined to do anything of the sort. In fact it struck me as having, apart from its wealth of melodic phrases, a surety of instinct, so far as knowledge of the theatre and effect is concerned, really remarkable. Perhaps it may be that for a long time past one has heard so much of dry, scientific opera, or "drame musicale," with its great pedagogic knowledge, and its arid pages unrelieved by the slightest sign of inspiration, that "Traviata" came quite as a relief. One has had so much psychologic music of late in Paris. I have been told that in England when a boy is apprenticed to a grocer to learn the business he is given full permission to eat as much of the lump sugar, raisins, &c., as he wishes. This he does with the result that he becomes very sick, and from surfeit of the things he once loved hates them forever after. I am afraid that we are in this position just at present in Paris; that is to say, those who frequent the lyric theatres. One returns home exhausted with the mental effort required to follow, in all its wanderings, the various phases of the mind, as depicted (supposedly) in the orchestra of the modern symphonic opera. See what a sure knowledge of stage effect Verdi had in the gaming scene of "Traviata"; and then the instrumental prelude to the fourth act—as played by the orchestra of the Opéra—is simply charming. The performance is not very good, so far as the principal characters are concerned. Time was when the troupe at the Paris Opéra Comique delighted to vie with the great singers of the time engaged at the Opéra or at the Italiens. But that was in days when singing formed a larger portion of a lyric artist's education than it does today. Now it is action and diction; by these alone it appears one can hope to portray the psychological characters of modern lyric drama. Miss Mary Garden, a young person who figures very frequently on the Opéra Comique bills, was the Violetta. If she had heard the great singers in this role that I have I really believe she would go home and take poison. It is quite one thing to sing the music of "Louise" or "Pelléas et Mélisande," and quite something else to sing that of Verdi, which requires a great technical accomplishment. Fugère is not good vocally as the father, and Léon Beyle, the tenor—well, acceptable for want of someone better. On the other hand the mise en scène, as is always the case at this theatre, is in the best possible taste. Carré at the Opéra Comique is acknowledged to be a master of stage setting. I begin to have an idea that some directors of opera theatres, like some prima donna conductors, are wishful to place their own individual efforts in high relief. Certainly everything that concerns the mounting of a work at this house is of the very highest order; the troupe, as vocalists, never rises above mediocrity. The costumes are in the style of the period; that is to say, the beginning of the Second Empire, and realism is pushed so far that a copy of one of Musard's quadrilles is left open on the desk of the old-fashioned piano.

From Monte Carlo: "Hérodiade," to be given for the first time here next Wednesday, is to be a brilliant affair. This work, first created in Paris by an Italian troupe with great éclat, has never been performed here. In the provinces of France it has been performed more than 2,000 times. This work, which does honor to the French school of composition, is to have a special production

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at the Opera of Monte Carlo. Mlle. Emma Calvé, Tarnagno, Renaud, Fournets; here is an ensemble that the composer Massenet himself never dreamed of. "Hérodiade" has been mounted with the same artistic care and expense as if it were an entirely new work. In a synagogue of Russia has been discovered a Torah copy of the Bible, dated 600 B. C., in which the designs for the different chapters, monuments, interiors, fortified gates, the accessories of daily life, have been consulted for the scenery, costumes, &c."

Good concert at the Salle Pleyel last week, given by the excellent violoncellist Marthe, at which was heard among several concerted numbers the Violoncello Concerto of Lalo, which gained for its capable interpreter much applause. Also three annual concerts, given by Mme. Marie Haddon and the violinist Géloso. The second of the series was devoted to trios of Mozart, Beethoven and Schumann, and was most liberally attended.

M. Chaumie, the Minister of Public Instruction and Fine Arts, has announced that from June next women may take part in all the various competitions for the different Prix de Rome. These include sculpture, painting, music, engraving and architecture.

The Journal of Paris announces that the international competition for opera, organized by Sonzogno, the Milan publisher, closed January 31. Two hundred and thirty-four opera scores have been sent. Among them are nineteen French composers, eight German, six English, two Russian and one Spanish; all the others are by Italians. I received this morning three specimen pages of an opera that has been composed by Dr. J. Lewis Browne, the well known musician of Atlanta, Ga., and which has been forwarded to Milan to compete for the prize. The libretto is by Stuart Maclean, and has been translated into Italian by Ringler, of Rome. The title of Dr. Browne's opera is "La Corsicana," the work being in one act. This present competition is open to composers of all nationalities, with, I think, the condition that the competitors shall not have had produced a successful grand opera. At the last one Mascagni carried off the prize of 50,000 francs with "Cavalleria Rusticana."

DE VALMOUR.

Last Margulies Matinee.

MISS ADELE MARGULIES, the pianist, gave the last of three chamber music matinees at Mrs. Thurber's residence, Wednesday afternoon, March 18. She was again assisted by Leopold Lichtenberg, violinist, and Leo Schulz, 'cellist. As an artist, Miss Margulies is greatly esteemed by her colleagues here and in Europe as a woman who beautifies and dignifies her art. Combining as she does the technical with the emotional, her playing gives pleasure and instruction.

At the closing matinee of this her third season Miss Margulies played with the 'cellist Schulz the Beethoven Sonata in A major for piano and 'cello, and there was all in the performance that the most exacting standards demand. Miss Margulies showed her skill in the piano accompaniments for the violin solos played by Mr. Lichtenberg. There were the Wagner-Wilhelmj "Parsifal" Paraphrase and two of Brahms' Hungarian Dances, arranged by Joachim. The three artists gave a delightful performance of the Rubinstein Trio in B flat major, a favorite work with music lovers everywhere.

Miss Margulies announces that she will repeat her series of concerts next year.

Madame Roger-Miclos in Brooklyn.

MME. ROGER-MICLOS, the French pianist, has been engaged for a concert which the Brooklyn Institute will give Monday evening, April 20.

THE NATIONAL FEDERATION OF MUSICAL CLUBS.

THE San Francisco Musical Club is fortunate in having among its members a number of very fine musicians, who are all enthusiastic in the work of the club. Hence the meetings are full of interest and are well attended.

While the membership is not as large as in many other clubs of the Federation (sixty active and eighty associate), the work is of as high a standard and the influence as great as in many clubs of double its membership. At a recent meeting, after a short miscellaneous program, the song cycle "Floriana," by Oliver Herford and Arthur Whiting, was given by these San Francisco singers: Miss Mary Chester Williams, soprano; Miss Marie H. Smith, contralto; Alvin J. Purnell, tenor, and S. Homer Henley, bass, with Miss Mollie E. Pratt at the piano. The rendition was most artistic of this composition, in which the setting given by Mr. Whiting is so fully in the spirit of Mr. Herford's poems. The club has also given this season Wilford Bandall's cantata, "The Lady of Shallott," under the leadership of Mrs. James Alva Watt.

A recent meeting was devoted to Bach, and a program of unusual excellence was presented, including the concerto for three pianos and the piano and violin Sonata in F minor.

The officers this season are: Mrs. George E. Bates, president; Mrs. James Alva Watt, first vice president; Mrs. John D. Sibley, second vice president; Miss Ada Clement, recording secretary; Mrs. G. L. Alexander, business secretary; Mrs. George Graham, corresponding secretary; Miss Minnie Martin, treasurer; Miss Mollie Pratt, librarian; directors, Mrs. Charles H. Farrell, Miss Edith Manning, Mrs. Charles M. Plum.

The Genesee (New York) Musicales reports through its Federation Secretary, Mrs. B. S. McNinch, that the club is looking with interest to the approaching biennial to be held in Rochester in May. Connection with the Federation is made a personal matter to the members of this club, as each adds her 5 cents per capita tax to the amount of the membership fee when paying her annual dues.

Three programs given by the children of the club constitute an interesting feature of this year's work. The club will soon enjoy a new concert grand piano, the funds for which are now being raised.

The Ladies' Schumann Club, of St. Cloud, Minn., is devoting this season to the study of the development of the oratorio and the opera. In the study of opera four programs are devoted to Wagner and one each to Gounod and Verdi. For the oratorios Mendelssohn's "Elijah," Handel's "Messiah" and Haydn's "Creation" have been chosen. The officers are: Mrs. Alphonse H. Reinhard, president; Miss Sarah B. Goodman, vice president; Miss Edith Penney, secretary; Miss Louise Gorman, treasurer; Miss Alma Kaiser, librarian; Mrs. J. C. Boehm, Federation secretary; Mrs. E. T. Davidson, chairman of program committee.

The Polyhymnia Club, of Saginaw, Mich., is doing excellent work under its president, Mrs. R. Z. Smith. The active membership numbers fifty-two and a fine chorus of 175 voices, in connection with the club, is holding weekly rehearsals, with J. G. Cummings as director. The club gives three subscription concerts each year, with some artist to assist at each.

For the past three years a musical festival has been given each season, in May, all of which have been most successful. At the festival this year, which will last three days, Goring Thomas' "Swan and Skylark" and Gounod's "Messa Solenne" are to be given, with the Thomas Orchestra and Mme. Schumann-Heink to assist.

The Polyhymnia is proud of the fact that it has furnished these fine musical advantages to the public of Saginaw

and vicinity and has not run behind financially. On the contrary, a fine balance remains each year in its treasury.

Mrs. Katherine Whipple Dobbs, of Louisville, Ky., gave a program at an afternoon concert of a musical festival conducted by the Clara Schumann Club, of Mobile, Ala., on March 5. Accompanist, Miss McPhillips. In the evening the program was given by Miss Green, Mrs. Brown, Miss Tacon, Mrs. Sands, Miss Baugh, Mr. Dudley, Mrs. Dobbs, Mrs. Davis, Albert Green, Mrs. Harry Smith, Mrs. Inge, Miss Legge and Mrs. Wright. Accompanists, Miss McColgin and Mr. McClure.

The program of the fourth musicale of the Tuesday Musical Club, of Orange, N. J., in February, was given by Miss Laura Harrison, Mrs. Whitman, Mrs. Entz Gonzales Pierson, Miss Ruby Gerard Braun, Miss Aeschmann, Mrs. Maher and chorus.

At St. Louis, Mo., March 14, the Union Musical Club gave a club concert with the following program: Piano, Mazurka in E flat, Leschetizky; Menuetto, op. 78, Schubert; Valse in D flat, Chopin, Impromptu in C sharp minor, Reinhold, Miss Hermine Haag. Violin, Souvenir de Haydn, Leonard, Miss Louise Meyers. Songs, "In Picardie," Arthur Foote; "Persian Serenade," Colyn; "A Young Rose," Macpherson, Miss Lois Dudley Brewer. Violin, Mazurka de Concert, Musin, Miss Meyers. Cycle of ten songs, "Eliland," Alexander von Fielitz, Mrs. Halsey C. Ives, with brief explanation given. Program was followed by club tea.

On March 18, at 8 o'clock, the literary department considered the subject of "Music in the Public Schools." A paper was given by Prof. W. H. Pommer on "Its Limits and Opportunities," and one by Mrs. Garretson on "Its Value in Physical and Mental Discipline." The discussion was opened by Miss Dussuchal. Choral rehearsals are held every Thursday.

At the meeting of the Jamestown (N. Dak.) Musical Club on March 21 "French Opera" was the subject of the day, Miss Clemens, Mrs. Wilder, Mrs. Allison, Mrs. Graves, Mrs. Tilden, Mrs. Orlandy and Miss Smith taking part.

The Harrodsburg (Ky.) Music Club on March 11 took up the subject of "Schumann": Paper, "The Violin and Violinists," Mrs. Rosser; violin solo, Mrs. Thompson; piano duet, Symphony, Mrs. C. W. Bell and Miss Riker; piano solo, Miss Plummer; chorus, Miss Wilmore, accompanist; and "Chadwick": Piano solo, Miss Gibbs, vocal solo, Mrs. Poteet; piano solo, Miss Cardwell; vocal solo, Mrs. Carter.

The Philomel met with Mrs. McCalmont at Warren, Pa., March 4. The program, a miscellaneous one, was given by Mrs. Russell, Mrs. Yates, Mrs. Lindsey, Mrs. Messner, Miss Rockwell, Mrs. Albrecht, Mrs. Humiston, Mrs. McPherran, Mrs. Robertson and Mrs. McCalmont.

Pupil of Dr. Lawson.

THE tenor of the Brick Church has an excellent contralto pupil in Mrs. Ravenscroft, the soloist at the second Apollo Club concert at the Waldorf-Astoria Hotel. She sang "A Norwegian Song," by Loge, and Schumann's "Humility," and was very pleasing, the New York Press saying: "The contralto soloist, Mrs. Ravenscroft, notwithstanding the fact that she was very poorly accompanied, made a decided impression with her rich, even, well placed voice. She sang with great freedom and artistic finish, and responded to a vigorous encore."

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CINCINNATI, March 21, 1903.



THE ninth Symphony Concert, Friday afternoon, in Music Hall, was in several respects one of the most deeply interesting of the season. The Brahms Symphony No. 2, D major, was the centre of attraction to those who love music for music's sake. It has been heard here several times before, but perhaps never before with such a message of truth and clearness of meaning. If it requires repeated contact to be able to appreciate the depth and beauties of Brahms this rule found an apt and forcible illustration in the reading which was given to it yesterday by the Symphony Orchestra.

The entire performance bore upon the face of it the ease and consistency of conviction. The Symphony proclaimed the fact, step by step, that Brahms is the legitimate successor of Beethoven, and in the direction of orchestral color and device, his noble and satisfactory development. The influence of Beethoven in the domain of absolute music is always felt—there are phrases of melody which seem to have been borrowed from him—but the orchestral force and character of thought belong to Brahms. One cannot but feel that Brahms has largely deviated from the emotional side of Beethoven, and that with all his classic beauty of melody his individuality has gone more in the direction of intellectual music. Yet is this characteristic less felt in the D major Symphony than in the others?

The orchestra, under the direction of Mr. van der Stucken, gave this immortal work a reading which clearly revealed the depth of thought and trend of the composer. Brahms stood out as an open book—with all the secrets of his inner imagination and creative faculty revealed. The conception was one that showed the deep student of Brahms, and the interpretation was consistent to the high ideals to the very close. One cannot but be thankful for such a reading of this greatest of modern contrapuntal giants, for it brings home the truth of what has been written about him and touches the chords of sympathy with one who is destined to grow in appreciation and value not only with the students, but with the general public.

The first movement, with its multiplied thematic development, was given by the orchestra with fine concentration of forces, with closely woven textures and a spirit of enthusiasm that never failed. The technical difficulties of the work were entirely forgotten in the voices that through the maze of instrumentation were carried by the orchestra with uniform consistency and thorough conviction. From a popular standpoint at least, the allegretto grazioso, taking the place of the usual scherzo, was the most enjoyable of the movements and the orchestra imparted to it a rare grace and piquancy. Somehow all the orchestral divisions were in rapport and played together with admirable cohesiveness and con amore. Its grasp of climaxes was put to a magnificent test in Liszt's symphonic poem of "Tasso."

Miss Elsa Ruegger, as the soloist, left a nobler impres-

sion of her art, which since her last appearance here has been maturing. The Concerto of Victor Herbert in E minor is particularly grateful to the 'cello, and Miss Ruegger amply improved her opportunity. The simplicity and naturalness of her style are qualities that are found in every true artist, and they are combined with a musicianly intelligence and breadth of interpretation that belong only to one that has mastered the resources of the instrument with a musical soul. Her tone is not strikingly large, but it is measured by musical talent and unflinching purity.

The greatest beauty of her playing lies in its poetry, which is of the graceful and exquisite rather than emotional sort. Miss Ruegger was received with abundant enthusiasm by the audience, who called her out seven or eight times. Her encore was "The Swan," by Saint-Saëns, which she sang out like a poem.

There was the charm of refreshing novelty and a wide scope of interest in the evening of sonatas which was given Wednesday night, March 18, by the College of Music in Sinton Hall, with Mrs. Gisela L. Weber, violinist, and Miss Adele Westfield, pianist. There was ample opportunity of classic contrast and difference of taste, such as, for instance, would be marked between a Mozart and a Raff sonata. Altogether the reading of the program was such as indicated careful study and preparation, and with so difficult a program this means a good deal. There were three sonatas for piano and violin—Mozart's in B flat, Beethoven's in F major and Raff's in G minor. The spirit, character and individuality of all of these was largely carried by Mrs. Gisela Weber on the violin. There is a directness of purpose in her playing which bears upon its face the convictions of an artist. Miss Westfield played with soft, velvety touch, but with little spirit, character or force.

The sonatas are written both for the piano and violin, but the violin was always dominant—on account of the prevalent pianistic weakness, although Miss Westfield asserted herself to the proper degree of value in much of the Beethoven Sonata—especially in the rondo. Mrs. Weber's playing of the Tartini Sonata was exceedingly classic and beautiful. She gave the allegretto in breadth of tone and incisiveness of rhythm. There was something in her conception of Beethoven that was thoughtful and worthy of the master. The adagio was interpreted with a devout spirit. The difficulties of Raff's Chromatic Sonata in one movement she mastered with technical ease, and at the same time gave it a musicianly interpretation. From the point of ensemble the Tartini Sonata was the best, and Miss Westfield is to be congratulated on having contributed to this result by her artistic accompaniment.

A song recital of exceptional beauty was given on Monday night in Aeolian Hall by Miss Leona Watson, soprano, of the Zilpha Barnes Wood Private School of Music. There was interest centred in the program itself, because of its variety and taste of selection. Miss Watson's soprano voice has the rare faculty of being equally at home in coloratura and sustained singing. It is a voice, too, that has strength and musical quality. One of her best numbers was Meyer-Helmund's "Shepherd's Reproach," which was touched with feeling. She gave the rural song of "Dell' Acqua" with spirit and veracity. Other selections

were a group of Schumann and Schubert songs—the Sequidilla, from "Carmen"; Micaela's aria, a group of folksongs, and "The Daffodils," of Zilpha Barnes Wood, who played the accompaniments tastefully. An unexpected pleasure was given in the appearance of Fra Howe, a little miss, who played two piano preludes with remarkable talent. Miss Hegner gave a clever recitation of the song of the "Cremona"; Howard Hess, pianist, played Raff's Fantaisie Polonoise, and the recital was closed with a scene and aria from "Traviata," by Miss Watson and Mr. Danziger.

The Cincinnati Conservatory of Music, Miss Clara Baur directress, gave an interesting students' recital in the Conservatory Concert Hall yesterday afternoon, presenting the following program:

Child's Dream.....	Klein
Allegretto Placida.....	Miss Madge Cruikshank.
Etude No. 12.....	Miss Zella Hudson Connor.
Sonata, op. 18, No. 1.....	Miss Olive Breed.
Song, All For You.....	Miss Imogene Poole.
Valse Mignonne, op. 16, No. 2.....	Miss Leonore Givens.
Tarantelle.....	Miss Otis Metcalfe.
Rondo, D major.....	Miss Laura Keck.
Allegro Commodo, op. 32, No. 6.....	Miss Doris James.
Song, A Madrigal.....	Miss Louise Niederhauser.
Sonata, op. 13.....	Miss Flora Abram.
Song, To You and But to You.....	Miss E. Richardson.
Sonata, op. 14, No. 1.....	Miss Nettie Tobias.
Allegro. Allegretto.....	Miss Mae Siebert.
Sonata for Piano and Violin in A major.....	Miss Shirley Morgan.

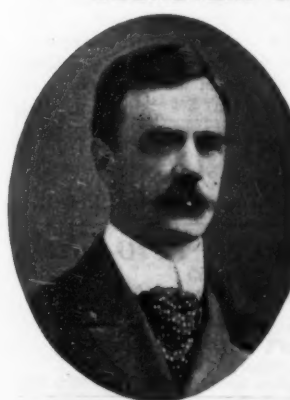
On Monday evening, March 16, at the Ohio Conservatory of Music, a recital was given in Conservatory Hall by advanced students. The opening number was a well performed, brilliant and finished one, Moscheles' "Homage à Handel," op. 92, for two pianos, by Misses Flora Foster and Miss Mary Grace Allnutt, pupils of Chas. A. Graninger. Miss Allnutt later played the "Abegg Variations," op. 1, Schumann, with such ease and skill as to suggest the artist rather than the pupil. Her pedal work, seldom a strong point with pupils, was specially commendable.

Miss Viola Wolter, also a pupil of Mr. Graninger, played the Beethoven Rondo, op. 51, No. 2, G major, and also Rondo Brillante, op. 62 (Weber), with beautiful expression and technique—in fact a remarkable work for a little miss of twelve years. She, and also Miss Allnutt, played from memory.

Mrs. Della Hicks Klayer possesses a remarkable voice of baritone quality, rich and clear, without the inherent harshness of the masculine voice. She also sang a fine tenor in a trio from Verdi's "Attila," blending with Miss Thorn's soprano and Albert Schnicke's bass, producing a beautiful ensemble.

Mrs. Klayer's solos were: (a) "All for You," d'Harde-

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lot; (b) "Love's Sorrow," Shelley, and (c) "Come Where the Lindens Bloom," Buck.

Two pupils from the classes of James E. Bagley showed ease and training. Miss Maud Rains sang with expression the well known aria from "Mignon," "Connais tu le Pays." Miss Ida Thorn has a soprano voice of much promise. She sang Denza's "Your Voice" with fine effect. Two of Virgil A. Pinkley's pupils completed the program, Miss Edythe McGrew reciting "Little Susie Turns Teacher" with much credit, and Mrs. Leona Olhaber did fine character work in Mr. Pinkley's adaptation of Mrs. Burnett's charming story, "Editha's Burglar." Her voice is rich and resonant. The entire program was above the average students' recital.

At the Ohio Conservatory of Music, Saturday afternoon, March 21, the following program was presented by pupils of Miss Laura A. Weiler, voice; Miss Jennie Moore, piano, and Miss Emma Ehret Adams, elocution: The Mystery.....Wachs
Miss Helen Gattlieb.
Recitative and Prayer, Turn Thee Unto Me (Eli).....Costa
Miss Ida Lambe.
Franz.....Wells-Hawks
Miss Mary McConnell.
Heart's Wishes.....Lichner
Miss Esther Reno.
May Morning.....Denza
Miss Flora Bohl.
The White, White Rose.....Carter
Misplaced Sweetness.....Holbrook
Miss Kathryn Wallace.
Second Valse.....Godard
(For two pianos.)
Miss Ida Thorn, first piano.

Philip Werthner, pianist, gave a recital of unusual excellence on Thursday afternoon before the Department of Music of the Cincinnati Woman's Club. He was assisted by Miss Jessie Langlands Thomson, soprano, in the following program:

Sonata in G minor.....Schumann
Songs—
Marchioness.....Lemaire
Song of Thanksgiving.....Allitsen
Ich Liebe Dich.....Grieg
Scherzo, B minor.....Chopin
Nocturne, F sharp major.....Chopin
Ballade, A flat major.....Chopin
Aria, Regnava nel silenzio (Lucia di Lammermoor).....Donizetti
Electra.....Jensen
A Story at the Piano.....X. Scharwenka
Tarentelle.....Nicode
Songs—
One Spring Morning.....Nevin
Cradle Song.....Lisa Lehmann
Fiddle and I.....Goodeve
Violin obligato.....Miss Edith Judkins
Etude, D flat.....List
Rhapsody No. 12.....List

Signor Albino Gorno, of the College of Music, is diligently devoting himself to composition.

J. A. HOMAN.

Gerard-Thiers Lectures.

ALBERT GERARD-THIERS gave his lecture song-recital, "The Technic of Musical Expression," before the Professional Women's League Monday, March 16.

THE GRAU OPERA.

Last Week.

WEDNESDAY EVENING.

"LOHENGGRIN."
(In German.)

Elsa von Brabant.....Madame Nordica
Ortrud.....Madame Schumann-Heink
Lohengrin.....Mr. Anthes
Friedrich von Telramund.....Mr. Bispham
Der Heerrufer des Königs.....Mr. Muhlmann
Heinrich der Vogler.....Edouard de Reszke
Conductor: Hertz.

THURSDAY EVENING.

"LE PROPHETE."
(In French.)

Fides.....Madame Schumann-Heink
Bertha.....Miss Marilly
Jean de Leyde.....Mr. Alvarez
Zacharie.....Mr. Journet
Oberthal.....Mr. Gillibert
Jonas.....Jacques Bars
Mathisen.....Mr. Declery
Un Officier.....Mr. Bégué
Un Paysan.....Mr. Vanni
Un Hérault.....Mr. Vanni
Un Anabaptiste.....Mr. Cernusco
Incidental divertissement by Mr. Albertieri and the corps de ballet.
Conductor: Flon.

FRIDAY EVENING, DOUBLE BILL.

"LA FILLE DU REGIMENT."
(In French.)

Marie.....Madame Sembrich
La Marquise de Berkenfield.....Madame van Cauteren
Tonio.....Mr. Salignac
Sulfice.....Mr. Gillibert
Hortensius.....Mr. Dufliche
Un Caporal.....Mr. Bégué
Conductor: Flon.

Followed by

"DER WALD."
(In German.)

Roschen.....Madame Gadschi
Iolanthe.....Madame Reuss-Belce
Heinrich.....Mr. Anthes
Der Landgraf Rudolf.....Mr. Bispham
Ein Hausirer.....Mr. Blass
Peter.....Mr. Muhlmann
Erster Jäger.....Mr. Dufliche
Ein Bursche.....Mr. Maestri
Conductor: Alfred Hertz.

SATURDAY AFTERNOON.

"FAUST."
(In French.)

Marguerite.....Madame Nordica
Marta.....Miss Bauermeister
Siebel.....Miss Carrie Bridewell
Faust.....Mr. Alvarez
Valentin.....Mr. Scotti

Mephistopheles.....Edouard de Reszke
Wagner.....Mr. Dufliche
Conductor: Mancinelli.

SATURDAY EVENING.

"DIE MEISTERSINGER."
(In German.)

Eva.....Madame Gadschi
Magdalene.....Madame Schumann-Heink
Walther von Stolzing.....Mr. Anthes
Beckmesser.....Mr. Bispham
Pogner.....Mr. Blass
Fritz Kortner.....Mr. Muhlmann
David.....Mr. Reiss
Kunz Vogelsang.....Mr. Vanni
Balthazar Zorn.....Mr. Conde
Augustin Moser.....Mr. Maestri
Ulrich Eisslinger.....Mr. Bighinello
Konrad Nachtigal, Ein Nachtwächter.....Mr. Dufliche
Hermann Ortel.....Mr. Rodeshi
Hans Foltz.....Mr. Cernusco
Hans Schwarz.....Mr. Fanelli
Hans Sachs.....Mr. van Rooy
Conductor: Hertz.

Lewis W. Armstrong Lectures.

AT Mrs. Frank Littlefield's the second of a series of three evenings of music was most successful. The evening was devoted to "Woman in Music." Lewis W. Armstrong, the well known singer and vocal teacher, whose talk on "Folk Music" at the previous musicale has been the subject of so much favorable comment, opened the program with an historical retrospect of the work accomplished by women in the development of the art of music from the earliest times until the present day, and sang characteristic songs of the most eminent composers. F. W. Schlieder, the organist of Mt. Morris Baptist Church, played several representative piano selections, and later, with the assistance of Mrs. Littlefield, some duets, which were received with especial favor.

Among those present were: Mr. and Mrs. Charles Gordon Dobbs, Mr. and Mrs. Frank O. Evans, Mr. and Mrs. Charles N. Bergmann, Mr. and Mrs. George W. Best, Mr. and Mrs. Thomas H. Jacks, Mr. and Mrs. E. J. Chaffee, Mr. and Mrs. Hamilton Higgins, Mr. and Mrs. Isaac Sprague, Mr. and Mrs. A. A. Stillwell, Mr. and Mrs. Merrick T. Conover, Mr. and Mrs. Charles L. Stickney, Mr. and Mrs. F. A. Cole, Mr. and Mrs. James L. Libby, Mrs. Isaac Mills, Mrs. Sidney Mills, Mr. Benjamin Mills, Mrs. W. Rensselaer Lloyd, Miss Stillwell, Miss Frances Lee, Miss Agnes Porteous, Mrs. and Miss Daeniker, the Misses Schoonmaker, Dr. and Mrs. Herman T. Meeker, Rev. and Mrs. William C. Biting, Dr. and Mrs. N. Cur-tice Holt, Dr. and Mrs. Mott B. Cannon.

Mr. Armstrong has been engaged to deliver his lecture on "Folk Music" before the alumnae of the Emma Willard School, of Troy, under the auspices of the president, Mrs. Russell Sage, in April.

Many Engagements for Electa Gifford.

IN April and May Electa Gifford will fill forty-one engagements in Canada, New Hampshire and Connecticut, making one long jump to Georgia for five appearances.

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New York "Tribune."—In Mendelssohn Hall last night Theodor Björkstén gave a recital, in which he showed that he is splendidly equipped intellectually and emotionally as a singer of songs. * * * The songs in his program which had real heart in them were sung with fine and truthful expression, and one of them, Bungert's "Sandträger," which marked the climax of the evening, sent a thrill through the audience, so dramatically was it conceived and uttered.

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PHILADELPHIA'S BEETHOVEN CYCLE.

Opens Auspiciously on Friday Evening—Fritz Scheel and His Philadelphia Orchestra in Splendid Form—The Cycle Preceded by a Lecture on "Beethoven."

CO produce in five concerts, within the week, the nine symphonies of Ludwig van Beethoven, five of his mighty overtures, and the grandest of his piano concertos! That was the task which the Philadelphia Orchestra had set itself to perform. This is the event that now is taking place in Philadelphia. And these seven days the ambitious Fritz Scheel and his willing players are making musical history in America!

The symphonies nine, the overtures (Nos. 2 and 3), "Leonore," "Fidelio," "Egmont" and "Coriolanus," and the concerto, the "Emperor," in E flat!

This cycle was projected as an art undertaking pure and simple. Profit was a secondary consideration. Flamboyant advertisement was eschewed. There were announcements dignified and to the point. The prices were put within the reach of the student and the poor lover of music. Society was asked to patronize at the box office but not on the program. It is thus apparent that never in the musical life of America has there been conceived a project more ideal, more artistic and more utilitarian than this Beethoven Cycle in the City of Brotherly Love. Fritz Scheel is not overshadowed even by the great Joseph Joachim, who, together with three famous fellow musicians, proposes next summer to play all of Beethoven's string quartets at a musical festival in Germany.

The educational influence exerted by a great permanent orchestra, its power for good, and its meaning as an integral factor in the artistic development of a city, need hardly be pointed out at the present moment to the intelligent reader. THE MUSICAL COURIER has repeatedly shown what a large part of the art life of Europe are its permanent orchestras. And THE MUSICAL COURIER has never ceased to cry for permanent orchestras in our own rich and large American cities, beginning with the giant, Greater New York. We have seen what the permanent orchestra has done for Boston, what it has done for Cincinnati, and, before all things, what it has done for Chicago! Where there are permanent orchestras there are the large music schools, there are the thousands of young and eager students, there are the people taught real love for real music, and there and there only are at work the healthful and ennobling influences that will assist to create an American school of art, and American music, and great American composers, if ever destiny holds them in store for this already richly blessed country.

Look at Chicago! Let us not mince words, and acknowledge that twenty years ago the city was an intellectual wilderness, a prairie hamlet grown big in size, but still bounded by the narrow, artistic horizon of a Western village. The Chicago of today may well wonder at its own Renaissance. And if the Western metropolis

is a bit boastful of its artistic achievements there should be no other city to say it nay. No other city in the Union can show Chicago's wonderful progress during the last ten years in music, art and literature. Chicago has a music school with 3,000 students, and there are in the city more than 25,000 persons engaged in the art of music, teaching and studying. And all this because for twelve years Theodore Thomas and his orchestra, supported by a number of persons as high minded as they are wealthy, have been giving high class symphony concerts for the people of Chicago.

Some rich men and women of Philadelphia are disinterested and far sighted enough to support a permanent orchestra for the benefit of their fellow citizens. The reward is certain to come, slowly, perhaps, but inevitably, as it has come in Europe, in Boston, in Cincinnati, and in Chicago. The members of the orchestra have classes of pupils here. Many teachers have come from other cities. There are numerous splendid music schools and there will be yet more. On every hand there are unmistakable signs of a healthy, pulsing musical life, rapid in development and rich in promise.

If this foreword seems like a digression pardon is asked. There were the random reflections aroused in the mind of a New York visitor to the Philadelphia Beethoven Cycle.

The complete scheme of the five concerts is appended herewith:

FIRST CONCERT, FRIDAY, MARCH 20.
Overture, Egmont, op. 64.
Symphony No. 8, F major, op. 93.
Symphony No. 3, E flat major (Eroica), op. 55.

SECOND CONCERT, SATURDAY, MARCH 21.
Overture, Coriolanus, C minor, op. 62.
Symphony No. 1, C major, op. 21.
Symphony No. 6, F major (Pastorale), op. 68.
Preceding lecture by Hugh A. Clarke, Mus. Doc., at 3 o'clock, Saturday afternoon, at the Broad Street Conservatory.

THIRD CONCERT, TUESDAY, MARCH 24.
Overture, Fidelio, E major, op. 72.
Symphony No. 2, D major, op. 36.
Symphony No. 5, C minor, op. 67.
Preceding lecture by Philip H. Goepf, at 3 o'clock, Tuesday afternoon, at the Assembly Hall of the Sternberg School of Music.

FOURTH CONCERT, WEDNESDAY, MARCH 25.
Overture, Leonore, No. 2, C major, op. 72.
Symphony No. 4, B flat major, op. 60.
Symphony No. 7, A major, op. 92.
Preceding lecture by Hugh A. Clarke, Mus. Doc., at 3 o'clock, Wednesday afternoon, at the Broad Street Conservatory.

FIFTH CONCERT, THURSDAY, MARCH 26.
Overture, Leonore, No. 3, C major, op. 72.
Concerto for Piano and Orchestra, E flat, op. 73.
Constantin von Sternberg, soloist.
Symphony No. 9, D minor, op. 125.
Choral numbers by the Mendelssohn Club.
Preceding lecture by Philip H. Goepf, at 3 o'clock, Thursday afternoon, at the Assembly Hall of the Sternberg School of Music.
The executive committee of the Philadelphia Orchestra

consists of John H. Ingham, Oliver B. Judson, Edward I. Keffer, Edward G. McCollin, Thomas McKean, A. van Rensselaer and Henry Whelan, Jr. The enterprising and conscientious business manager is G. Preston Eckels.

The Beethoven Cycle proper was preceded Friday afternoon at the Garrick Theatre by a lecture on "Beethoven." The speaker was the music reporter of the New York Tribune. He fell quite out of the dignified frame in which this whole Beethoven celebration has been set. Whatever solemnity the occasion might have known was quite dispelled when there shuffled onto the stage of the half empty theatre a large, fat man, who carried a bulky volume of manuscript and several books, advanced awkwardly to the footlights, and in a piping voice, feeble with nervousness, addressed the audience as: "My good people of Philadelphia." The listeners, not being the lecturer's good people of Philadelphia, promptly tittered, and the speaker tried to cough up his voice whence it would not up and out. At that instant the lights were suddenly darkened and the lecture stopped then and there. The speaker signified that it was impossible for him to read his notes, and there was a whispered consultation between him and Fritz Scheel, who was on the stage with the Philadelphia Orchestra, to "illustrate" the lecture. "Illumine" would have been a better word, for the few snatches that the orchestra played were the only light shed on the subject of "Beethoven" all that afternoon. The electrician finally adjusted the lights and the reporter put on his glasses and began to read his manuscript. He at once divided the unresisting Beethoven into three parts—the simple plan of the amateur lecturer—and then proceeded to chop up the parts. He said, first of all, that "some of the great names in music when spoken are refreshing to the knowing lovers of music." Then came reference to a composer whom the lecturer called "Bock," and characterized as a "myriad minded man." With surprising intuition the speaker told his hearers that when they think of Schubert their "hearts grow tense." At the mention of Beethoven the reporter ran his right hand through his oleaginous fringe of hair, and looked at the roof of the theatre. His voice broke, he took off his eyeglasses for the twentieth time and rubbed the tears from them. The audience applauded. The New York lady who sat in the sixth row and remarked, "The musical Pecksniff," did the lecturer a great injustice.

At this point he took a step nearer the audience, laid aside his notes, and said: "I do not wish to read to you of Beethoven, I wish to talk to you about him." Somebody in the gallery applauded, and the lecturer ruffled his hirsute aureole until it became almost as disheveled as his discourse. "We will now see what manner of man Beethoven was," exclaimed the reporter. (The fact that he pronounced the last word "wuz" was noted with glee by some high school girls in the parquet.) "His motto was 'abstain, renounce, refrain.' He was possessed of 'Gottheit.' He seems near to us, but we do not seem to be able to take hold of his hands." (!)

At the first date which he needed—1770, the year of Beethoven's birth—the lecturer returned to his notes and thereafter clung to them with faithfulness and affection.

Some consternation was caused by the announcement that "politically we are going to the demimonde bow-wows." And the Tribune is a Republican newspaper! The politics of ancient times came in for a raking over also, when the former electors of the Rhine provinces were called the "measliest kind of tyrants that ever lived." The governesses in the audience shook their heads at an anecdote of a certain elector, who was so kind that he gave up his own place in the heart of his wife to the Prime Minister, and put his kindness to the supreme test by assuming paternity of the children of Mrs. Elector and the Prime Minister. The governesses were made

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even more uneasy when the lecturer said "damn" quite clearly and nakedly.

Now came a digression on "arrt" (that is the Cincinnati pronunciation of the word "art"), and a reference to Beethoven's father, "that drunken sot." The boy, Ludwig, had "a shock of hair on his head." How strange! How truly indicative of the genius that was to produce a "Ninth" Symphony! The audience showing a pardonable degree of restlessness at this point, the speaker remarked jocosely: "I am informed that you are here for study. The doors will be locked until I finish." That is one way—a novel way—to hold an audience!

"We Americans have made the biography of Beethoven—not the Germans." This sentiment made applause seem imminent for a moment, but none came. A pointless and unauthenticated tale about the wandering Beethoven ended with the remarkable statement that "the story is funnier in the Austrian dialect, but, of course, you people in Philadelphia wouldn't understand it." The listeners stirred uneasily.

A "boorgomeister" was spoken of and Wagner was credited with the creation of the character Hans Sachs. Beethoven's accomplishments have been much overrated. According to the lecturer, Beethoven simply "changed the minuet in a symphony to a scherzo, developed the coda and went into keys that no other composer had used"! His process of making variations was interestingly described. The reporter said: "How did Beethoven make variations? Take an uncut diamond, polish and cut it and then hold it up to the light. You will then see how different it is. That is the way Beethoven made variations."

A great deal of time was occupied in making clear the fact that the C minor Symphony begins with four notes, and that these four notes are heard repeatedly throughout the work. Like many other amateurs the lecturer seemed to be mightily impressed with his discovery—much more so than the audience, who had heard the symphony many times at the Philadelphia Orchestra concerts. The lecturer repeatedly rapped four times on a table, to denote those wonderful four notes, and several times he snapped his fingers to impress the four notes again and gain. "Even in the Scherzo we have those four notes, but you don't hear them." But indeed we did hear them quite plainly, for the orchestra played the excerpt, and the four tones stood out clearly, for violin and horn, quite free from ornamentation or even accompaniment.

"In the march we have the same rhythm all through." This is certainly remarkable. There were two references to the "blooming critics." The lecturer said: "If only they wouldn't talk—but they will." The speaker has it in his power to set a good example. In the closing measures of the Allegretto, Seventh Symphony, Beethoven "introduces" a rhythm that is "all mixed up." But Beethoven "don't" tell us why he does it. Naughty, naughty Beethoven! The coda in the Ninth Symphony is "frightful," and the basses play a simple "toon." A long epilogue about "emotion," "creation" and "sentiment" closed the two hour lecture. "I thank you for your extraordinary attention," ended the speaker.

It is a question how good were the feelings of "the good people of Philadelphia" after the lecture for which they had paid their good money. They hurried from the theatre and the Tribune reporter hurried to New York. He did not even stay for the first cycle concert in the evening. What could he learn about Beethoven after all by merely hearing his music? The reporter's visit to Philadelphia was purely a business trip, and business men have no time for such frivolities as Beethoven concerts. One must never neglect business for "arrt."

Under Fritz Scheel the Philadelphia Orchestra played the following numbers at the Beethoven lecture on Friday afternoon:

1. Fragments of the first part of the first movement of the Fifth Symphony.
2. Second theme of the Scherzo of the Fifth Symphony.
3. The Melody of the Finale of the Fifth Symphony.
4. False entry of horn, from the first part of the "Eroica" Symphony.
5. Closing measures of the Allegretto of the Seventh Symphony.
6. The beginning of the last movement of the Ninth Symphony down to the tune for the basses.

Friday evening, at the Academy of Music, there took place the first concert of the Beethoven cycle. A fairly large and representative audience lent honor to the occasion. There were many out of town persons present, including Conductor Wetzel, from New York.

The "Egmont" overture was played with vim, but there was lacking that almost faultless precision of attack which last winter constituted one of the cardinal virtues of the Philadelphia Orchestra's playing in New York. Scheel's reading was broad and full of temperament. With nice dramatic instinct he contrasted the romantic and the heroic elements of the overture. The climax was convincing and—without the use of the left hand—not noisy. Scheel understands his men and they understand him. There are sufficient rehearsals, and nothing is left to mere chance.

The Allegro vivace of the Eighth Symphony was done with delightful spontaneity. The Allegretto scherzando found Scheel in his happiest vein, and a flawless reproduction was the result. Beethoven was in merry mood when he wrote this sprightly Eighth Symphony, and contentment lies in its every measure. The ebullient Scherzo and the dashing Finale were taken at a sharp pace by Scheel, who showed his supreme confidence in the virtuoso orchestra. The leader has a predilection for incisive accents, and they lent added buoyancy and spirit to the performance.

The versatility of the orchestra was well demonstrated in the "Eroica" Symphony. There was majesty in the first movement, grandeur in the funeral march, daintiness in the Scherzo and tender beauty in the Finale. It is but rarely indeed that a more satisfying performance of the glorious "Eroica" could be heard anywhere. Even a few unsteady moments in the brass section could hardly mar the effect of the whole. The strings more than compensated for the slight defection of the French horn. Again and again was Scheel forced to bow acknowledgments for himself and his men.

The second concert, on Saturday evening, attracted an audience that fairly filled the Academy of Music. There was an air of festivity about the place, and Manager Eckels looked jubilant. The attendance was fulfilling his predictions.

Beethoven's "Coriolanus" overture was played by the New York Philharmonic Orchestra this season. The Philharmonic Fathers should have been provided with free transportation to Philadelphia in order to learn how one conductor can mar and another make the same composition. This Philadelphia Coriolanus was a hero indeed, who walked with erect head and proud chest. There was no rheumatism in his knees, and there was no crick in his back. When his mother pleaded she spoke in

accents human and moving. Her voice was softly attuned. It sang a song that Coriolanus did well to heed. Scheel's graphic characterization made the Philharmonic performance appear in the memory like almost a travesty.

The First Symphony and the Sixth did not form a potent enough contrast. The severer Fifth Symphony might well have taken the place of the "Pastorale" on this program.

Strangely enough it is not Beethoven's First Symphony that shows the most marked ravages of time. The work is full of vitality and freshness. It possesses, besides simplicity of scope and method, qualities that are missed in some of his later compositions. No wonder Beethoven's contemporaries opened wide their eyes at that madcap Scherzo, which was destined forever to crowd the mincing minuet out of the symphonic frame. And what rich melodic suggestion in the Andante! It is here that the future master first reveals himself. He throws down another gauntlet in the use of the clarinet. His own time is nothing to him. From it he learns chiefly what not to do. With amazement it must always be remembered that after the first performance of Beethoven's First Symphony (Vienna, 1800) there were those—and they were musicians—who doubted whether the young man of thirty "possessed the real talent." The work of the orchestra was masterful in the scintillating Finale. Especially the violins deserve unqualified compliment. This movement was, taken altogether, the best bit of orchestral ensemble achieved at the first two concerts of the cycle.

In the "Pastorale" Symphony the French horn player's uneasiness seemed to affect the woodwind choir. It was a pardonable lapse, however, for the hornist suffered from a bad cold, as was explained later. The "storm" episode had all the stress and clamor which the score calls for, and the final pean of thanksgiving formed a broad and eloquent close to a concert than which Philadelphia has probably never heard better. Scheel bowed several times to the demonstrative applause of the audience, and finally made his orchestra rise and share in the ovation.

The third, fourth and fifth concerts of the cycle were scheduled for March 24, 25 and 26.

Becker-Sanchez Pupils' Recital.

GUSTAV L. BECKER, piano, and Carlos N. Sanchez, voice, joined forces in a pupils' recital that more than filled Genealogical Hall on Friday night.

The students presented their numbers with grace and ease that would do credit to professionals, and a number of them are professionals already. Miss Alpers, Miss Wegner, Miss Mitchell, Mrs. Fugle, Miss Van Voorhis and Miss Hedden should have special mention in a program that kept on a high plane of performance, and that so pleased its audience that in spite of the crowded hall no one left before the close.

Mrs. Hartmann's Song Recital.

TOMORROW (Thursday) at 3:30 Mrs. Estelle Wright Hartmann will give her song recital, East Room, Waldorf-Astoria Hotel, her program consisting of three Brahms songs, Wagner's "Elsa's Dream," a group of American songs by Gaynor and Gilchrist, and Götze's duet, "Still wie die Nacht," the latter sung with baritone, Walter Drennen, who will assist in solos as well, with Mr. Riesberg at the piano.

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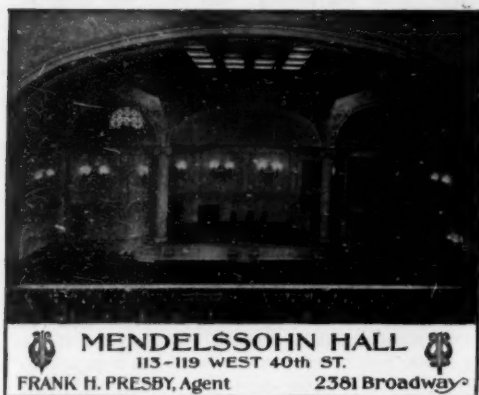
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Greater New York.

NEW YORK, March 23, 1903.

MISS BISBEE'S pupil, Laura E. Dale, gave a piano recital at the studio of her teacher March 16, assisted by Mr. Hawn, reader, the pianist playing these pieces:

Prelude and Fugue.....Bach
Sonata in C major.....Weber
Three Etudes, C and E major and C sharp minor.....Chopin
La Piccola.....Leschetizky
A la bien aimée, valse.....Schütt
Octave Etude in E flat.....Kullak
Carnaval Mignon.....Schütt

The studio was crowded to its utmost. Among the listeners were many musicians, all of whom were most enthusiastic over Miss Dale's playing. She began study with Miss Bisbee two years ago, beginning with the position of the hand, going through all of the Leschetizky training. Last Tuesday she gave a recital at the residence of Mrs. Clayton T. Wardwell, of Stamford, Conn. Mr. Hawn's readings were delightful. He assisted at a pupils' recital only because Miss Dale is from his native State, Alabama. March 30 another pupil, Letitia Howard, will give a recital. She has been with Miss Bisbee three years. She was the pianist at the National Arts Club March 7, and Miss Bisbee is to play solos at the concert at Carnegie Lyceum March 30, given by the Daughters of the Confederacy.

Mme. Marie Cross-Newhaus invariably gathers about her at her Sunday evening salons the best of American talent, though now and then a prominent foreign artist contributes a share of the program. In the bad weather of last Sunday evening one would hardly expect the usual crowd, but it was there nevertheless, for it is well understood that fine music and artistic companions come together at Madame Newhaus'. These were the participants: Mrs. Cecilia Niles, Jeanne Arone, sopranos; Miss Arden, contralto; Robert Hosea, baritone; Richard C. Kay, violinist; Mary Umstead, pianist, with Henrietta Weber at the piano.

Mrs. Niles' glorious voice was heard at Madame Newhaus' for the first time, and she made a pronounced impression, later on playing her own accompaniment to a Franz song. The tender quality of her high notes, the evenness throughout, with abundant musical feeling, all combine with a stunning personality in this singer, and assure her interested attention the moment she stands before an audience. Miss Arone's pretty voice, flexible and sympathetic, and Mr. Hosea's manly baritone, sonorous and of high range, found universal admiration. Miss Arden has a true contralto voice, with

that heart quality found only in rare instances, and some Mexican folksongs pleased greatly. Young Kay played with a reposeful confidence, and at the same time with a dash that caught attention, and Miss Umstead is an ever poetic, musically solo pianist, not yet come into her own in this crowded mart; her future shines with promise of great things. Miss Weber was a reliable and watchful accompanist. The program:

Hungarian Dance, No. 5.....Brahms
Master Kay.
Still wie die Nacht.....Bohm
Mr. Hosea.
Jewel Song, Faust.....Gounod
Miss Arone.
Romance.....Schumann
Waltz, E minor.....Chopin
Miss Umstead.
Das Mädchen's Klage.....Schubert
Aus Meinen Grossen Schmerzen.....Franz
Miss Arden.
Dich theure Halle.....Wagner
Mrs. Niles.
Prologue, I Pagliacci.....Leoncavallo
Mr. Hosea.
La Folia.....Corelli (1635)
Master Kay.
Im Herbst.....Franz
Mrs. Niles.
Henrietta Weber, accompanist.

Adelaide C. Okell's piano pupils united in a studio recital on March 18, the following playing: Misses Dorothy Cooper, Julia Ralli, Clara Matlage, Winifred Lichtenauer, Fannie Ruprecht, Lena Drake, Ruth Wilson, Bertha Lawson, Gertrude Tift, Marguerite Baker and Rebecca Sealey. Compositions by standard modern and classic composers were played. Miss Lichtenauer has made a special study of Schumann's compositions, and played with musical feeling the "Faschingsschwank." Miss Tift played with brilliancy and sentiment a Grieg Sonata, while Miss Matlage played two MacDowell pieces with exquisite tone and touch. Miss Wilson displayed her brilliant technic in her playing of the Ninth Hungarian Rhapsodie, by Liszt, and the genuine artistic temperament shown by Miss Sealey in MacDowell's "Improvisation" and Sinding's "Frühlingsrauschen" was commented on; she has much poetic feeling. Miss Myrtle Quimby is Miss Okell's assistant, and prepares the younger pupils successfully. One of these is Marguerite Baker, who played in such fashion as to win great praise. The several pianists were much complimented, and the musicale was a source of enjoyment to parents, friends and teacher alike.

Later on Miss Okell goes again to Europe, spending much of her time there with Madame Carreño, her teacher and friend, where in a remote part of Switzerland they spend some delightful months in study and with nature.

A charming recital was given on Wednesday evening last at 122 East Twenty-third street, the studio of Miss Irene Collyer, who was assisted by her niece, Miss Beatrice Collyer, Miss Anna Stevenson and William Winter, Jr. Miss Collyer's beautiful voice was heard to great advantage in the coloratura numbers, and completely won her audience.

Miss Beatrice Collyer, a young girl of eighteen, has a rich mezzo soprano voice of much promise, and is also unusually talented as a dramatic reader. Miss Stevenson, a gifted young pianist, showed both temperament and delicacy of feeling in her interpretation of the Chopin numbers. Mr. Winter captivated the audience with his artistic violin playing.

Among those present were Mr. and Mrs. J. Waterbury Eaton, Mr. and Mrs. A. G. Simpson, Mr. and Mrs. P. G. Kemp, Gordon Kemp, Mr. and Mrs. William Winter, Mr. and Mrs. Mills, Mr. and Mrs. Eisinger, Mrs. Hart and daughters, Mrs. Fort, Mrs. Harlow, Mrs. Collyer, Mrs. Sutro, Mrs. Hecht, Mrs. Porter, Mrs. Marshall,

Mrs. Carpenter and the Misses McPherson, Woodbury and Boteler.

Miss Hard, chairman of the entertainment committee of the Women's Philharmonic Society, has arranged some interesting programs, vocal and instrumental. That of last Saturday was Mary Elizabeth Cheney's lecture-recital on "The Songs of Wales," of which the Manuscript Society heard a small part at their last tea a month ago. Mrs. Cheney is herself of Welsh origin, and enters into her subject with a spirit born of authority and knowledge. This was her program:

Morva Ruddlan.
Dafydd y Gareg-Wen.
St. David's Day.
Monks' March.
Captain Morgan's March.
Come to Battle.
March of the Men of Harlech.
The Ash Grove.
Mentra Gwen.
Hob y Deri Danno.
New Year's Eve.
Pen Rhaw.
Clychan Aberdyfi.
Yu Nyffrin Clwyd.
All Through the Night.

Of these songs probably only two are generally known, the tender "All Thro' the Night" and the martial "March of the Men of Harlech." Mrs. Cheney has given this lecture-recital in the Board of Education course, and succeeds always in interesting her auditors. Monday evening Mrs. Raymond Brown, pianist and lecturer, gave her recital on "Parsifal." The Saturday afternoon program—March 28, 4 o'clock—includes Mrs. Emil L. Boas, pianist; Ludwig Laurier, violinist, and others.

Miss Harriette Brower, the pianist and teacher, is now located at the Hotel Martha Washington, where she has a charming studio. She gave a musical at home to her friends on Saturday afternoon, March 21. The spacious drawing rooms were filled, many well known people being present. Miss Brower was assisted in receiving by Mlle. Bertha Fergau, of London, England. Miss Myrna Mac Kent, a young pianist of Moberly, Mo., delighted those present by her rendition of the Gluck-Brahms' Gavotte and Rubinstein's F minor Barcarolle. During the afternoon Miss Brower played the following numbers: Prelude, A flat, Chopin; Etude, B flat minor, Mendelssohn; Eccosaise, Chopin; Humoresque, Dvorák, and Polonaise, MacDowell.

The Montclair Club, of Montclair, N. J., gives every year a series of high class musical entertainments for members (both sexes) and their friends, and the last of the series, arranged by Miss Dutton, consisted exclusively of compositions by Ethelbert Nevin, with these participants: Miss Jennie Dutton, soprano; Miss May Walters, alto; Robert C. Campbell, tenor; Frank Hemstreet, baritone; H. L. Brainard, pianist, and Mrs. Reginald Carrington, reader, the last named employed in reading the connecting text of "Captive Memories." Practically the same program was given under Mrs. Nevin's direction at the Holland House last fall, and the graceful music, so well sung and played, was much enjoyed.

Guernsey Tallman is a talented youth of Montclair, studying with Mason. While his people do not suffer him to pose as a prodigy, he is yet a fine pianist. Recently he was invited to play for the Rubinstein Club, at the Tuxedo, and one may gain an idea of his proficiency by noting that he played a prelude by Mendelssohn, a Moszkowski Etude, Chopin Nocturne and his teacher's "In the Morning." Said the Newark News: "He did this in a manner that called forth warm praise from the cultivated musicians composing the club. Fortunately for

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C. E. Hall's Lenten organ recitals at the Church of the Holy Communion, at 4:15 o'clock, are well attended; at the last he played a program of compositions by Guilmant, Dubois, Callaerts and Richmond, and Miss Florence Lewis, contralto, sang "He Shall Feed His Flock," by Handel, and "O Divine Redeemer," by Gounod. This is his program for this Wednesday, March 25:

Prelude and Fugue, G major.....Mendelssohn
Air for soprano, Ave Maria.....Cherubini
Pastorale.....Salomé
Triumphal March.....Callaerts
Air for soprano, With Verdare Clad.....Haydn
Grand Chorus.....Dubois
Mrs. Lilla Wigmore Squire, soprano.

Asa Howard Geeding, recently mentioned in this paper as a singer of uncommon merit, was the baritone soloist at the special musical service at St. Bartholomew's Church, Brooklyn, when Rossini's "Stabat Mater" was given, with Hildegard Hoffmann, soprano, and Edward P. Johnson, tenor. Mr. Geeding finds that the change from Ohio to the seaboard air bothers him somewhat, an experience common to all singers. There is no doubt that the fresh sea air develops throat troubles in singers unused to it, so that, until acclimated, they need much care to keep in any kind of condition.

The funeral services of Rev. Dr. Haley, of Roseville Presbyterian Church, held at the church, were attended by a large concourse of people come to pay their last respects to the good man. The music was of the simplest character, by a mixed quartet consisting of Mary H. de Moss, soprano; Elizabeth Leonard, alto; Edward Strong, tenor, and Percy Hemus, bass, under the direction of organist F. W. Riesberg. The quartet sang "Jesus, Saviour, Pilot Me," Mr. Hemus singing one verse solo, and "He Leadeth Me" and "The Sands of Time Are Sinking," all unaccompanied. All these singers had repeatedly sung there as soloists at the musical services, and were well acquainted with the dead pastor. Inasmuch as Dr. Haley was the mainspring of the music of this church, his death is likely to bring about changes.

Percy Hemus has given so far three of his lecture-recitals on "Songs of Different Nations" during this month as follows: At the House of Refuge, Randall's Island (audience of 400); at Public School No. 29, on 136th street (200 people), and the last at Public School No. 1, Catherine and Henry streets, on the lower east side (300 people). At these he sang songs by German, French, Italian and American composers, Shelley's "Minstrel Boy" always rousing interest, to use a mild word. April 16 and 28 he gives two in Brooklyn in prominent public schools.

At J. Warren Andrews' last organ recital he played as his principal number the Widor Second Symphony, besides a Handel Organ Concerto, Bach Allegro, Lemare Andante, and Miss Marvin, contralto of the choir, sang Gounod's "Divine Redeemer" and Rossini's "Fac ut portem" from the "Stabat Mater." Tomorrow, Thursday, at 4 o'clock, Lilian Carlsmith, contralto, will be the solo singer, and she will sing "Father of Heaven," by Handel, and "O Bid Your Faithful Ariel Fly," by Lumley, written about 1766.

Henry Loren Clements is now associated with W. H. Neidlinger as a teacher of voice, having studied with him

and gained such control of certain desirable vocal requisites that he is most enthusiastic over his principal's method and manner of teaching. At the Dutch Reformed Church, at Elmhurst, L. I., he has been giving some notable musical services, Stainer's "The Crucifixion" recently, and later on Gaul's "The Holy City" is to be sung. Some of his vocal pupils took part with credit.

"The Prodigal Son," by Sir Arthur Sullivan, was given March 15 at the Church of the Incarnation, W. R. Hedden, organist and choirmaster, and over a thousand people heard the work. The reputation this church has gained under Mr. Hedden's musical guidance is an enviable one, so that artistic things are always expected there; not only that, but they are also done there.

Friday evening, March 27, the next musical hour for piano students at the Wirtz Piano School takes place, Conrad Wirtz at the piano, and Mme. Paul Kefer, soprano, assisting. The topic of the lecture is "The Emotional Spirit," and this is the program:

Relation of Technic to Expression.
Sonata, op. 27, No. 2.....Beethoven
Music a Language for Expressing Feelings and Emotions.
Idyl.....MacDowell
The Eagle.....MacDowell
Humoresque.....Schumann
Etude, C sharp minor.....Chopin
Come Unto Me.....Handel
I Know that My Redeemer Liveth.....Handel
The Interpretation of Music.
Erlking.....Schubert-Liszt

Frederic Martin.

FREDERIC MARTIN, bass, of Boston, has been engaged for a week's tour with the Boston Festival Orchestra, appearing in the following cities in the works as named: Ramfis in "Aida," in Newburyport and Salem, Mass., also in Hartford, Conn., and Ann Arbor, Mich.; "Hora Novissima" in Springfield, Mass.; Verdi's Requiem in Syracuse, N. Y., and Lebanon, Pa.; "Redemption" in Harrisburg, Pa.; Gounod's "Faust" in Spartanburg, S. C.; "Elijah" in Champlain, Ill.; "Creation" in Nashua, N. H.

Of his recent singing in the "Stabat Mater" and a miscellaneous program at Haverhill, Mass., the Gazette said: "Mr. Martin sang 'Pro Peccatis' effectively, and he gave the last part of the aria in such fine voice that the audience gave him the most applause of the work, though many musicians considered his singing in the 'Eia Mater' chorus his finest work of the evening. His tone color was exceedingly beautiful. Mr. Martin, already a great favorite here with his noble voice, one of the rare bass voices, also sang 'Infelice,' by Verdi, in splendid style, with a clear, resonant tone and fine diction."

On March 17 Mr. Martin sang again in Haverhill in Mr. Hill's 237th recital, giving a fine program.

Manuscript Concert.

SATURDAY evening, March 21, the Manuscript Society gave its fourth private concert at Carnegie Chamber Music Hall, and of special interest to the members and guests were the compositions performed by resident composers. Carl Venth, with Edward Bassett at the piano, performed his Sonata in D major for piano and violin. Hans Kronold played two 'cello solos by Carl C. Müller, a Moorish Legend and a Reverie. Mr. Venth, Mr. Kronold and Mr. Rihm played a trio for violin, 'cello and piano, by Constantin Sternberg, of Philadelphia. A Piano Study by Nino Tetamo was played by the composer. Mrs. L. A. Coburn sang songs by Helen Hood, and Alice Getty and Miss Beatrice Wainright sang an aria by Tetamo.

Powers-Alexander Pupils' Musicales.

THE program on Saturday last was particularly pleasing to the younger students, in some instances those giving the program appearing for the first time. The first nine numbers were played by the pupils of Miss Hannah Carr Stillman, Mrs. Hadden-Alexander's assistant. These little ones showed most careful and consistent training, and reflected the greatest possible credit upon their gifted young teacher, whose playing later in the afternoon explained why those under her care did so well. One seldom finds more talent than Miss Stillman possesses. The Misses Gerry, Palmer, Grant and Ackerman repeated their successes of former occasions, which means that their excellent piano playing gave genuine pleasure to all present. Miss Charlotte MacPhie, of Louisville, Ky., whose voice is a beautiful mezzo soprano, was at her best. Her improvement this winter has been rapid and pronounced, perhaps more so than any of the Southern pupils. If a magnetic personality and charming voice count for anything (and they assuredly do) Miss MacPhie can look forward to more than ordinary success in the field of music. Master Carl Anderson possesses a clear, full soprano voice of lovely quality, which he uses most effectively. He is in addition a good little musician, and capable of sustaining the finest solo position within the gift of any church. Luman S. Handley, of Birmingham, Ala., made all hearts glad by his work. His is an unusual baritone voice—and one of the best in Mr. Powers' class. His numbers were given with authority and all the niceties of art. Mr. Handley's singing was a distinct feature of the afternoon, and he must in the nature of things take high rank among leading baritones in the not distant future.

Carl's Ninety-ninth Recital.

M. R. CARL'S program for his ninety-ninth free organ recital, in the First Presbyterian Church, Fifth avenue and Twelfth street, Friday evening of this week, (March 27), at 8:15, is appended:

Concerto for Organ in B flat.....Handel
Andante maestoso. Allegro. Adagio. Finale.
Air du Nord (new, first time).....W. Wolstenholme
Tempo di Minuetto.....A. Guilmant
Vocal, Aria from the Praise of Music.....Beethoven
Mrs. Ellen Fletcher-Caples, soprano.
Christ's Entry Into Jerusalem.....Otto Malling
Toccata in E minor.....Joseph Callaerts
Angelus ad Virginium (new, first time).....C. W. Pearce
(The Song of Chaucer's Poore Clerke of Oxenforde.)
Concerto Rondo in B flat.....Alfred Hollins
Vocal—
La Paix.....Reynaldo-Hahn
Vittoria mio Coro.....Carissimi
Edwin Wilson, baritone.
Marche Nuptiale.....F. de la Tombelle

Henry Metzger's Compositions.

HENRY METZGER, a well known teacher and musician of this city, who has been composing at odd moments, has had his reputation extended recently through the publication by Reinhard Volkman, Weimar, Germany, of two piano compositions, one a Ricordanza and the other a Nocturne. They are pleasing compositions within the grasp of the average technic, and show musicianship, as well as thought and ideality. Mr. Metzger should be induced to write something of a more pretentious nature, for he has within him the elements of a composer.

Tuttle-Baldwin-Rieger-Lydecker Quartet.

GRACE TUTTLE, the soprano becoming prominent in professional circles, will sing with this quartet tomorrow (Thursday) at a concert at the Laurel House, Lakewood. She has been re-engaged for March 29 at the Hotel Majestic, her first appearance having proven so successful.

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BOSTON, March 21, 1903.

FOR the first of the two weeks of opera in Boston, beginning March 23, the operas to be given are: "La Fille du Regiment" and "Pagliacci," "Lohengrin," "Die Meistersinger," "La Traviata," "Il Trovatore," "Le Prophète," "La Bohème" and "Die Walküre."

Pupils of Frank E. Morse, vocal teacher, gave a recital in Steinert Hall, Thursday evening, March 19, the following program being heard:

Moonlight and Music.....	Pinsuti
An Irish Folksong.....	Foots
Still as the Night.....	Bohm
Slumber Song.....	Franz
Who Treads the Path of Duty.....	Mozart
Beloved, It Is Morn.....	Aylward
The Lorelei.....	Liszt
Dance of the Gnomes.....	MacDowell
The Willow.....	Goring-Thomas
Villanelle.....	Dell' Acqua
Honor and Arms, Samson.....	Handel
Thou Art So Like a Flower.....	Liszt
Songs My Mother Taught Me.....	Dvorak
Du bist die Ruh.....	Schubert
Jerusalem.....	Gounod
Hunting Song.....	Benedict

The members of the chorus are:

Sopranos—Rosa Baitler, Katharine Bodeemer, Dolly Breitenbaugh, Hattie E. Brown, Elizabeth Burke, Theodora Carter, Muriel Clapp, Lottie E. Currie, Louise Dexter, Edith Frost, Jeannette L. Hicks, Charlotte A. Hood, Annie M. Mathews, Gertrude Newman, C. E. Noyes, Katharine Patten, Adelaide W. Richardson, Elizabeth Richardson, Edith R. Sanderson, Florence M. Titus and Amely Wennerlof.

Altos—Minnie Baitler, Nora Burke, Lilian A. Deiss, Effie M. Hatfield, Helen Kimball, Nelly E. Long, Freda Mellish, Alma E. Woodcock and Bernice Wright.

Tenors—Fred Bates, J. J. Cronan, J. Frank Hayward, Fred Huntington, Robert C. Martin, Walter C. Mooney, Hubert W. Perry, F. W. Seymour and M. Seymour.

Bassos—David F. Choate, W. A. Corcoran, F. G. Cox, George O. Gibson, Fred P. Hastings, Nathaniel N. Morse, A. Leslie McCormick, Edward Orchard, Leon P. Richardson and Albert Wigley.

It is generally conceded that this was the best concert Mr. Morse has ever given; the pupils showed the benefit of Mr. Morse's training, and all the singing was good.

Miss Newman sang with intelligence, and was recalled. Miss Frost has a pure soprano voice, very flexible and clear. Her runs were distinct, and she was obliged to come out a second time. Miss Carter, a light soprano, and Miss Woodcock, a mezzo contralto, did good work.

Of the men Mr. Hastings, an unusually good basso cantante, gave a spirited rendering of "Honor and Arms" in excellent voice.

Mr. Martin has a light tenor voice, which he used with good taste and judgment in his numbers.

Mr. Bates, tenor, and Mr. Orchard, bass, two young singers who appeared in public for the first time, sang well.

The chorus sang well, and Miss Siever and Mr. Manning contributed to the excellence of the program by their good accompaniments.

A large audience attended.

At Steinert Hall on Thursday afternoon Miss Jessie Shay played a piano recital with the following program: Theme and Variations, by Raff; Gavotte, by Emery; Brahms' Andante from Sonata, op. 5; "Chanson Triste" and Capriccio, op. 76, No. 2, by Salmon; "Alceste" (Gluck), Saint-Saëns; a Chopin Nocturne; the Moszkowski Waltz, op. 34; "Hark, Hark, the Lark," Schubert-Liszt; Schubert-Tausig's Military March, and a Schumann "Night Song."

Carl Sobeski sang in Portland, Me., last week, and made a distinct success. He will sing again in the city in May.

The last of Mrs. Field's series of morning concerts at the Somerset will be given on Monday. Mrs. Julie Wyman will be the singer. A feature of the program will be a group of songs by Clayton Johns and another by Arthur Foote. These will be accompanied by the composers. Mrs. Wyman will also sing several French songs by Chaminade, Hahn and others.

Mrs. Antoinette Szumowska's piano recital takes place next Thursday afternoon, April 2, in Steinert Hall.

The soloists for the Bach Mass which the Cecilia will sing April 8 are Mrs. Rice, Miss Hussey, Miss Griggs, Arthur Beresford and Ellison Van Hoose.

The fourth of Miss Lincoln's Sunday afternoon concerts for the benefit of the Mount Pleasant Home will take place Sunday afternoon, March 29. Stephen Townsend will sing "Vision Fugitive," by Massenet; Miss Lincoln, Ellison Van Hoose and Mr. Townsend will sing a trio from "Attila"; Mrs. Langdon Frothingham will play three piano solos, and for the second part of the program these artists will present Homer Norris' composition, "The Flight of the Eagle."

Heberlein Herman, violoncellist, will give a recital in Steinert Hall Monday evening, April 6, assisted by Miss Greta Masson, soprano, and Miss Annah May Howe, and William P. Uhlig, violoncellist, with Miss Annie Uhlig at the piano.

The People's Choral Union on Sunday evening at Symphony Hall gives its sixth annual concert. The program opens with John K. Paine's cantata, "The Nativity," followed by Von Weber's cantata, "In Constant Order"; Mozart's Motets, "Ave Verum" and "Honor, Praise and Power," and Edgar Stillman Kelly's composition for chorus and piano, "Captain, O, My Captain." The Boston Festival Orchestra will assist, and the soloists are: Mrs. Bradbury, Miss Alice Mabel Stanaway, Clarence B. Shirley and Leverett B. Merrill, directed by S. W. Cole.

Creatore and his band will appear in concerts in Symphony Hall on Saturday afternoon, April 4, and Sunday evening, April 5.

The Gabrilowitsch recital at Chickering Hall this afternoon is postponed on account of his illness. He will give two recitals here next month.

A musicale took place at the residence of S. N. Noyes at West Newbury March 15. Of the many concerts given during recent years this one had the most unique program. It was for wind instruments, with piano, no stringed instruments being used. The participants were: W. M. Sturtevant, flute; Frank D. Clark, clarinet; John Netsch, oboe; G. M. Holmes, horn; A. Yagerhorn, bassoon, and H. N. Noyes, piano.

Mrs. Margaret Hamilton and Sullivan A. Sargent gave a song recital at Mrs. Nathan Matthews, Jr.'s on Wednesday.

Two recent concerts at Stamford, Conn., were the concert given by the Ladies' Choral Class, under Mrs. Frederick S. Wardwell's direction, when the class was assisted by Miss Anna Harmon and a quartet consisting of Mrs. Wardwell, Miss Alice Birch, Miss Jennie Bouton and Miss Mabelle J. Graves, and the meeting of the Thursday musicale, when the program was given by Mrs. Frederick Schuyler Wardwell, soprano, and Mrs. Gertrude von Betz, pianist.

Mrs. Wardwell sang "Die Lorelei," by Liszt; "Sweet Lovers Love the Spring," Nevin's "My Desire," MacDowell's "The Blue Bell," and Mrs. Beach's setting of Pippa's song, "The Year's at the Spring."

Boice Pupil's Recital.

THE pupils of Mrs. Henry Smock Boice, assisted by Miss Emily Blanche Allen, violinist, gave a musicale at Mrs. Boice's studios, 28 East Twenty-third street, last Saturday afternoon.

The program was as follows:

Nocturne, E flat.....	Chopin
A Fairy Love Song.....	Miss Allen
March of the Dwarfs.....	Miss Jessie Pogson
The Sweetest Flower That Blooms.....	Master Legaré Fenn
Villanelle.....	Miss Helen Ingersoll
Believe Me.....	Stewart
Oft in the Stilly Night.....	Lansing
I Feel Thy Angel Spirit.....	Misses Boice, At Lee, Eastman and Cloutier
Romantic Melodies.....	Mrs. Wood and Mr. At Lee
Most Wondrous It Must Be.....	Miss Allen
Elégie.....	Miss Bessie Cheney
Waltz, A flat.....	Mrs. Fenn
Pipes of Pan.....	Porter F. At Lee
Valse.....	Miss Ingersoll
Elsa's Traum.....	Lucie Boice-Wood
Sielanka.....	Miss Allen
Love's Dream After the Ball.....	Ladies' Quartet
Polonaise in E.....	Mrs. Fenn

Schenck.

"THE Summer Sea" and "Love Me Forever" are two of Mr. Schenck's songs which are rapidly attaining popularity. They were sung last summer by Madame Galski in Germany, receiving hearty applause. Madame Galski has sung these songs in New York, Philadelphia and other cities, where they have met with equally flattering receptions.

At a gathering at the prima donna's apartment lately she sang nothing but Schenck's songs.

These as well as other songs of the same composer are gaining in popularity and are seen more and more frequently on the programs of our leading singers.

Madame Galski is preparing some new songs by Schenck which she hopes to sing shortly. His Sonata for piano and violin, dedicated to Mr. Kneisel, has just appeared from the press of Breitkopf & Härtel.

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THE illness of Ellison van Hoose necessitated a rearrangement of the program for the last concert by the Boston Symphony Orchestra at the Academy of Music Friday night, March 20. Mme. Antoinette Szumowska, the soloist, played the Concerto in G minor, by Saint-Saëns. She performed the same work at the concert by the orchestra in Carnegie Hall, Thursday. The orchestra played Wagner's "Faust" overture; Charpentier's Suite, "Impressions of Italy," and the new overture, "Liebesfrühling," by Georg Schumann, a composer who has lived a busy life in four German cities, Dresden, Leipsic, Berlin and Bremen. The new overture was played at the second Manhattan concert Saturday afternoon, and the Wagner and Charpentier works were performed Thursday night. A report of the two Carnegie Hall concerts will be found on another page of this issue of THE MUSICAL COURIER.

Appended is the combined program of the five concerts given in Brooklyn by the Boston Symphony Orchestra this season:

Overture (Suite) No. 2, in B minor, for strings, flute and piano accompaniment.....	Bach
Symphony No. 5.....	Beethoven
Overture to Leonore, No. 2.....	Beethoven
Song with orchestra, An die Hoffnung.....	Beethoven
Anten von Rooy.	
Suite, L'Arlésienne, No. 1.....	Bizet
Impressions of Italy.....	Charpentier
Overture to the opera, The Water Carrier.....	Cherubini
Sea Pictures, two songs from a cycle of five for contralto and orchestra, op. 37.....	Gounod
Stances de Sapho, from Sapho.....	Gounod
Mme. Kirkby Lunn.	
Pibroch Suite for violin and orchestra.....	Mackenzie
T. Adamowski.	
Symphony No. 4, Italian.....	Mendelssohn
Concerto for Violin, in E minor, op. 64.....	Mendelssohn
Miss Maud MacCarthy.	
Arioso, But the Lord Is Mindful of His Own, from St. Paul.....	Mendelssohn
Madame Schumann-Heink.	
Recitative and aria, Nie soll mit Rosen, from Titus.....	Mozart
Madame Schumann-Heink.	
Overture to The Betrothed of the Tsar.....	Rimsky-Korsakoff
Concerto for 'Cello, No. 2.....	Rubinstein
Miss Elsa Ruegger.	
Concerto for Piano, No. 2.....	Saint-Saëns
Madame Szumowska.	
Symphony No. 2.....	Robert Schumann
Liebesfrühling Overture.....	Georg Schumann
Overture, Santa Claus.....	H. R. Shelley
Symphony No. 5.....	Tchaikovsky
Wotan's Farewell and Fire Charm, from Die Walküre.....	Wagner
Wotan.....	Anton von Rooy
A Faust Overture.....	Wagner

David Bispham and Miss Anna Otten gave the program at the second Watters Musical Morning in the Pierpont Assembly Rooms.

The recital given by Dr. Henry G. Hanchett and M. N. Bowman, in the Assembly Hall of Adelphi College, Thursday night of last week, proved one of the best concerts given there this or any other year. Dr. Hanchett played the "Sonata Pathétique," by Beethoven, a sonata by Scarlatti, a fantasia by Dayas, a minuet by Schubert, Liszt's "Waldeesrauschen," a study by the same composer and the Chopin Polonaise in A flat. Students especially were helped by Dr. Hanchett's interpretations, and music lovers delighted. Mr. Bowman, a vocalist with an agreeable tenor voice, sang a cycle of Gypsy songs by Dvorák, and songs by American and English composers.

Tonight (Wednesday) Arthur Whiting's song cycle, "Floriana," will be sung at Association Hall, by Miss Edith Chapman, Miss Marguerite Hall, John Young and Francis Rogers. The composer will direct the performance at the piano, and in addition will play several piano solos.

Friday night, March 27, Leopold Winkler will give the third in a series of recitals at Wissner Hall.

Joseph Horodas, a Russian pianist, announces a concert at Wissner Hall, for Saturday evening, March 28. Vera de Bassini and Chevalier de Bassini, vocalists, are to assist in a program that can best be described as eclectic, since it includes works by Russian, German, Hungarian, Italian, French and Polish composers.

A new oratorio, "The Passion of Christ," is to be sung at the Academy of Music tomorrow night (Thursday), by Barbera, a young Italian resident of Brooklyn.

Shanna Cumming will be the soloist at the Arion concert at the Academy of Music Thursday evening, April 2. The conductor, Arthur Claassen, has arranged a brilliant program for this event, which is to be under the auspices of the Brooklyn Institute.

Thursday evening, April 2, is the date of the concert by the Temple Choir. Mendelssohn's "Elijah" will be sung,

under the direction of Edward Morris Bowman. The soloists announced are Miss Bessie May Bowman, Miss Ida Smith, John Young and Dr. Carl E. Dufft.

Richard V. Mooney, a promising young baritone, gave a recital in the Berkeley Institute last week. He was assisted by Miss Florence E. Bishop, soprano; Joseph Lefkowitz, violinist, and Herbert S. Sammond, pianist. Mr. Mooney is a soloist in the choir of the church of St. Francis Xavier. The proceeds of his recital were given to the building fund of the church.

Laura Lengfelt, Jeannette Fowler, Edna Soldam, Mrs. L. H. Blaine, Elizabeth Granger, May Goldman, Mabel F. Jeffrey and Dr. Clarence D. Foster united their talents in the program of a concert at Colonial Hall, Jamaica, L. I., Monday night of this week for the benefit of the Jamaica Hospital.

A GIFTED LAMBERT PUPIL.

THURSDAY afternoon Alexander Lambert arranged one of his delightful artists' recitals at the New York College of Music. Mme. Galski, of the Opera, was the main attraction, with a very worthy little artistic partner in the person of Miss Elsa Breidt, a pupil of Mr. Lambert.

Mme. Galski was scheduled to sing an aria from Mancinelli's "Ero e Leandro" (accompanied by the composer), and some songs by Schumann, Schubert and Franz. However, such was the success of these numbers that the generous singer added a second aria from "Ero e Leandro," and almost a half dozen of Taubert's charming children's songs. Even then it was only after repeated recalls that Mme. Galski was allowed to leave the stage. She sang with her usual taste and finish.

Miss Breidt has not yet attained to the dignity of long skirts, but already she has acquired an astonishing degree of musicianship and of technic. In Chopin's D flat Prelude the young pianist displayed a large, sympathetic tone nicely colored, and well tempered with the pedal. An Etude composed by Miss Breidt is a melodious and brilliant compilation of staccato chords and double notes in rapid flights. The piece reveals undeniable talent for composition, and was played with surprising bravura. In Moszkowski's "Caprice Espagnol," and Xaver Scharwenka's Scherzo from his B flat Minor Concerto, the young pianist proved herself possessed of all the fleetness of fingers, crispness of passage work and clarity of touch that distinguish most of the advanced pupils of Alexander Lambert.

It seems hardly necessary to add that the interesting concert attracted an audience large, feminine and unmistakably enthusiastic.

Recital at Mrs. Scoville's School.

FRIDAY afternoon of last week at an "at home" given at Mrs. Scoville's School, Fifth avenue and 126th street, Mrs. Eugenie Baylis Abbott sang the following songs:

Obstination	Fontenailles
Wiegenlied	Brahms
Ungeduld	Schubert
When Love Is Gone.....	Hawley
Die Bekehrte.....	Max Stange
My Star.....	Hill

Mrs. Abbott adds to a beautiful voice and an admirable method intelligence in reading her subjects, and the result is always an artistic and sympathetic rendering.

Miss Ellen Gorton Davis was accompanist.

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WITH today's issue of THE MUSICAL COURIER the paper has reached its No. 1,200, which means 1,200 consecutive weeks of publication. During these 1,200 weeks some of the greatest events in the recent history of music have been recorded in the columns of the NUMBER 1,200, paper. It is impossible to say at this moment how many great musical geniuses were born during these 1,200 weeks. They have not had time yet to indicate their talents, if there are any, although Mozart and Beethoven and Wagner and Liszt and many others before their twenty-second year had already given indications of their future import. During these 1,200 weeks also a great many have died, a great many musical geniuses have departed, chief among whom we can mention Richard Wagner, Anton Rubinstein, Franz Liszt, Johannes Brahms, Verdi and Tchaikowsky and such composers as Ambrose Thomas, Amilcare Ponchielli, Robert Franz, Sullivan, Hans von Bülow, Joseph Rheinberger, Jacobson, Delibes, Gounod and Bizet and Godard, and Johann Strauss and hundreds of others, the number of reproductive artists dying during this period being equivalent to thousands.

It is now approaching a quarter of a century, this period of publication of this MUSICAL COURIER, and the paper has reached a stage where it is accepted as the universal medium of musical information. It is the only musical paper published on the globe that is independent of any institutions. Musical papers until the present time have usually been published by musical publishers in the interests of their publications, or through some combinations of one kind or the other; but as separate corporations distinctly independent, not allied in any way with any artists or artistic institutions, manufacturing interests, publication interests, or business interests of any kind, this paper stands alone as the only successful publication of its kind.

The twelve hundredth number also indicates that the paper has reached a high water mark circulation, for it can be found for sale all over the world, in addition to the fact that its subscription alone covers tens of thousands of readers a week. In fact, it is impossible at the present time to state exactly how many people read THE MUSICAL COURIER, because the subscription and news-stand sales do not indicate the circulation by any means. For instance, there are thousands of vocal studios and studios where instrumental music is practiced, and THE MUSICAL COURIER is received each week in those studios and the pupils read it as they pass in and out while waiting for their lessons. In some studios the paper is read every week by a hundred people or more. There are also thousands of libraries that have the paper on file, where it is read weekly by great numbers of people. Then, too, there are music stores all over the world that keep the paper, which is read during the week by the visiting musicians that purchase music, hundreds of them reading the copy on file. Therefore, it is impossible to state the number of readers, but it must be an enormous aggregation that is now influenced by what is published in this paper.

The correspondence of THE MUSICAL COURIER penetrates all parts of the globe. There are many events in music which are happening that are not published because they are not adapted for public notice, but they are known in this office through the correspondents of this paper, who, in their respective communities, are in close touch with all musical events of any consequence so far as the least information is concerned. As to its critical department, its reviews, its editorial departments, and its advertising patronage, these are facts that are known by everyone, and the appearance of the paper itself is an indication that strength, vitality and enterprise govern its management.

In addition to this Wednesday paper there is a Saturday Extra published which is devoted to the

music trade industries. This is also a large paper which has been published for nearly 400 weeks. The two papers together therefore represent the most important publication in the line of music journalism that has ever been known. The paper represents no class, no school, no clique, no combination. The paper has no policy, because music is motion—it changes every moment—and a fixed policy would mean that Richard Wagner would have been ignored, just as it would mean that today Richard Strauss would be relegated into insignificance. No musical paper can have a fixed policy, for, as we have said before, music is motion, movement, progression, and this paper must move and progress with music. It cannot have a classical policy, it cannot have a romantic policy, or an old policy, or a new and modern policy—it must have no policy in order to accommodate itself to the movement of music, for music has no policy. There are people in music who are musical politicians, who play music or with music for their own individual benefits, but these are carefully attended to in the columns of this paper as we go along.

As for the paper itself it is the organ of news and musical information of the world. Those who are now associated with it can hardly be actively engaged in the work of publication when the next period is to be celebrated covering the same number of weeks. Some of the younger members of the corporation may, however, still be associated with it, and to them we recommend a careful study of the files of the past so that they may learn how necessary it is to keep in view the one point, and that is, that a musical newspaper should publish the news, should be independent in its editorial position, should be neutral in its criticisms, and should be just to everyone as far as that is possible within the functions of the human mind. They should keep themselves free from all entanglements, they should remain journalistic, and they should keep in view the principles of modern American newspaper publishing, which aims chiefly at circulation and the development of readers, so that those who advertise in the columns of the paper may receive the benefit of the circulation for which they pay. There is no one who advertises in this paper who can pay for anything else but that. The paper has always maintained the rule that its critical and editorial departments must be absolutely separated from its business departments, and its success is chiefly due to this principle.

As for the advertising in THE MUSICAL COURIER the fact is apparent that those who do not take advantage of the advertising columns are unknown. No one is very well acquainted with artists and musicians that are not advertising in THE MUSICAL COURIER. They are living in obscurity and are doing a great wrong and injustice to themselves, because if they are talented they will quickly learn that fact through the columns of THE MUSICAL COURIER, and if they are not talented they will also learn it, and will then adopt some other pursuit. Every musician of any consequence with brains and intelligence will take advantage of the columns of THE MUSICAL COURIER and of its vast army of readers, will be presented in some shape or other before them so that his professional standing or career will be of use to him.

ALL the Pittsburg papers refer to the record breaking concert of the Pittsburg Orchestra at the matinee of March 14, when Lillian Blauvelt was the soloist. This successful singer drew the largest house that was ever drawn in a matinee of the Pittsburg Orchestra. People were turned away from the doors. Private advices from Pittsburg are to the effect that she sang in a most artistic manner. In fact, the whole season for Blauvelt has been unprecedentedly large both in receipts and attendance.

ON February 13 the anniversary of Richard Wagner's death was fittingly observed throughout Germany and Austria by commemorative performances of the master's operas. Let us glance through an incomplete roster of these performances.

WAGNER AND SOME CRITICS.

In Berlin there was given "Tristan and Isolde"; in Leipsic, "Das Rheingold"; in Dresden, "Tristan and Isolde"; in Hamburg, "Siegfried"; in Munich, "Tristan and Isolde"; in Vienna, "Lohengrin"; in Prague, "Tannhäuser"; in Frankfurt, "Meistersinger"; in Breslau, "Götterdämmerung"; in Cologne, "Meistersinger"; in Brunn, "Tannhäuser"; in Mannheim, "Lohengrin"; in Strassburg, "Tristan and Isolde"; in Bremen, "Meistersinger"; in Darmstadt, "Flying Dutchman"; in Wiesbaden, "Tannhäuser"; in Mayence, "Lohengrin"; in Düsseldorf, "Siegfried"; in Essen, "Götterdämmerung"; in Königsberg, "Tannhäuser"; in Nuremberg, "Flying Dutchman"; in Dessau, "Tristan and Isolde"; in Metz, "Lohengrin"; in Kiel, "Walküre"; and in Erfurt, "Tristan and Isolde."

Twenty-five performances of Wagner operas on one night, within a radius of several hundreds of miles! How many Wagner operas were given in this country on February 13? The only Wagner performance in America on that date was a presentation in New York of Mozart's "Marriage of Figaro"!

How many Wagner performances were given this season (up to date) in all of the United States? Exactly twenty-seven—at the Metropolitan Opera House in New York. The astounding deduction is therefore inevitable that in the two small countries, Germany and Austria, there are given on a single night more Wagner performances than America accomplishes in a whole year! What a proud record for us!

And yet we have on the New York daily press men who stoutly assert that the true connoisseurs of Wagner live in this town, that we have taught foreign artists how to sing Wagner, that Europe has never known such Wagner performances as we give in New York (which is in a measure true), and that in this burg reside the ablest and shrewdest, and most erudite commentators in the world, of the music dramas of Richard Wagner. These men that write and sell words have even presumed to publish books on Wagner, on his operas, how he should be sung, and how he should be listened to. They have tried to explain, too, what Wagner really meant in his poetry and his music.

The polite question presents itself of course as to when and where these audacious commentators gained their experience? Does one hearing of a Bayreuth cycle make of a man forever afterward a critic competent to hold a position on a New York daily? Many of these men have not even had that one hearing. Of what weight are these men's dicta on Wagner when it is known that within the year they hear only twenty-seven performances of his works? And these performances are always by the same artists, some of whom return here every year. Naturally enough the "critics" cannot make comparisons nor draw logical deductions. They lose all sense of critical perspective. Their sense of observation becomes dulled, their perceptions blunted. They are "written out" on the subject of "Lohengrin," for instance, after its first performance of the season. How manifestly absurd, therefore, are the opinions of such men when they criticize the "diction," the "delivery," the "interpretation," and even the "breathing" of singers that have received their training abroad.

Some of these upper reporters go farther and presume to pit their puny opinions in questions of "proper interpretation" against even Mme. Cosima Wagner, who certainly acquired her knowledge at first hand from the master himself. What a laugh-

ing stock our daily newspaper critics make of themselves and our public in the eyes of the foreign artists that come to sing Wagner for us. Is it any wonder that abroad they regard us as the most unmusical country in the world?

With all our boasted culture and refinement, and acumen, and taste, we have in New York, the metropolis of our great country, only two men that are thoroughly competent to write an expert criticism of a Wagner opera. These two men are Henry T. Finck, of the Evening Post, and the brilliant critic of the Herald. As for the rest of New York's daily newspaper writers on music? It is to be ashamed!

SOME time ago THE MUSICAL COURIER published an editorial article concerning the proposed concert tour through Canada of Sir Alexander Mackenzie, of London, in connection with orchestral concerts, and this paper stated that the orchestra was not that of Theodore Thomas and that no player of the Theodore Thomas Orchestra was engaged for the tour. It now appears that the statement was correct, as the subjoined letter shows:

Cycle of Musical Festivals of the Dominion of Canada, }
March 12, 1903. }

DEAR MR. ROSENBECKER—I hear some of your friends (instrumentalists) in Chicago are very busy writing over to England to point out that your orchestra is not Theodore Thomas' Band. Sir Alexander and I know that perfectly well, and I have taken great pains to have your name connected in every instance from the very commencement with the Chicago Symphony Orchestra. What funny people musicians are at times, creating mischief and fabricating stories out of their own minds purely. I never stand for deception or anything pertaining in the slightest degree to such. I am very pleased and so is Sir Alexander to have both you and your orchestra a factor in the festivals, and I have taken good care to let everybody know it is your orchestra. Outside of doing this I have had nothing further to remark. With kind regards,

Yours very truly,
(Signed) CHARLES A. E. HARRISS.

It will be seen that Charles Harriss, who is soon to be Sir Charles A. E. Harriss, confirms this statement with the foregoing letter, which states that it is not the Theodore Thomas Orchestra. That was all there was to it. It may be any other orchestra, but so long as it is not that orchestra and the people of Canada now know it and have it confirmed through the original statement made in THE MUSICAL COURIER, the truth is known.

HERE is an interesting table of opera performances given by Maurice Grau during his nine seasons at the Metropolitan Opera House:

Season.	Subscription Weeks.	Total Representations.	No of Operas.
1891-1892.....	13	56	23
1892-1893 (No opera on account of fire in opera house.)			
1893-1894.....	13	60	18
1894-1895.....	13	68	22
1895-1896.....	13	87	26
1896-1897.....	13	72	24
1897-1898 (No opera.)			
1898-1899.....	17	105	27
1899-1900.....	15	104	30
1900-1901.....	15	86	28
1901-1902.....	11	68	25
1902-1903.....	17	100	32

IN another column will be found an extended report of the opening of the Philadelphia Orchestra's Beethoven Cycle. New York could not have such a festival without a permanent orchestra. It seems strange that the American metropolis cannot support an institution possessed by almost every small town in Germany. And there the people support a vast standing army, pay taxes on their income, and even on their religion! The lovers of good horses have their Speedway in New York, but the lovers of good music in this city must do without their permanent orchestra. Truly we are at times a strangely inconsistent people.

PHILIPP BERGES has published what he calls "a great indiscretion." He reports a dialogue with his friend Emil Krause, the result of his request to hear of the latter's experiences in America:

"You will not report it?" said Krause. I coughed in an injured tone. 'I thought,' he continued, 'that, as you are half American and

A GERMAN VIEW OF AMERICAN CRITICS.

the Americans bring what they call business into everything—art, science, private life—I coughed again, and said: 'What do you take me for?' 'I do not allude to you,' Krause replied, 'but I was thinking of some musical Yankees who have left traces in my memory. One day an American conductor came to me full of business:

"Professor?"

"At your service!"

"O. K. My name is X. Y. I have engaged an orchestra here to give concerts in Boston. It will previously play in Hamburg and you must write a criticism on it."

"That is my profession," I replied.

"All right. Take this bit of paper!" and he stuck under my nose a hundred mark bill. His impudence made me smile, but I said indignantly:

"What do you mean by such an offer! It is an insult!"

"Nit. No insult at all. The committee in Boston has allowed 100 marks for a good criticism, and you must write it."

"I cannot promise till I have heard the orchestra."

"You shall hear it and be astounded. But take it; time is money!"

"I will not take it. There's the end of the matter."

"God in Heaven! How proud you are, Professor! With us in America to pay for a good criticism is business." He went away in a rage. I went to the concert next day and found the musicians excellent, and was able to publish a favorable notice. Next morning in came the American again. 'Bravo! Bravo! Take it, you can do so now with a good conscience, for you wrote a good notice.'

"I told him I was paid by the newspaper. 'The Americans,' he said, 'can never understand a man refusing money when it is offered. You are too proud. But I'll invent some reason to make you take it.'

"A week afterward he came back, radiant. 'Hurrah! I have got the reason. You must write a notice for the Bostoner Deutsches Tageblatt, and I'll pay a hundred marks for it.'

"I could agree to this, so I took the money, and both parties were satisfied."

THE music reporter of the Sun is growing both impolite and inconsistent. Last week he wrote: "It is a popular delusion, fostered by a vile and vituperative press, that the performances at the Opera are not preceded by enough rehearsals." This sounds very well, but how about the Sun reporter's own assertions in another column of his paper, that Mozart's "Don Giovanni" was given without a single rehearsal, and that Mme. Gadski refused to learn her role in "Der Wald" until one week before the opera's first performance?

THERE must be some definite assurance on the part of Patti herself that she is to concertize in this country before the local managers throughout the land will earnestly consider the proposition, and unless they do so her own managers will not be able to make a financial success. Her voice is said to be in better condition than it has been for years past, and there are many people in this country who desire to hear her. She must therefore officially announce her tour here and without delay, if she wishes her own managers to succeed in placing their contracts.

The Critic's Opportunity.

"Der Wald" and the Critics.

TWENTY-FIRST PAPER.

Miss Bingham and Her Opinions.

IN glancing over the comments of Miss Bingham in the New York World of March 15 one is forcibly struck by the fact that the actress is often dangerously near the truth, and never nearer than when she says "the critic is not before the footlights expecting any pleasure"; that he "would probably rather be somewhere else with a pipe"; that he is "always in a hurry," and that he has "jaded tastes." Miss Bingham's strictures are designed to apply only to the dramatic critics; but, as a truth once out cannot be limited in its application, it is found that they apply, with rather more force, to the music critics.

The critic must go to the opera, whether he is in the mood for hearing music or not, and such is the perversity of human nature that this fact alone is often sufficient to queer the whole performance so far as he is concerned. As Balzac has observed, "a profession is like matrimony; we come at last to see only its annoyances"; and, on this principle, the critic comes at last to look upon the opera or the play as a necessary evil and thus, by the very exigencies of his position, becomes the least qualified of all persons to pass upon it as a work of art. He must, nevertheless, go to every performance; not only to the good ones, those that he might choose to hear were he free to choose, but to all of them, good, bad and indifferent, until his powers of perception are so blunted that it is impossible for him to tell what is going on around him; yet he must, on pain of losing his means of livelihood, make shift to convey in print some notion of the impression he did not receive. He is condemned to the weariness, the deadening influence of repetition; the stagnation that results from witnessing week after week the same operas sung by the same persons and the necessity for finding something to say on themes long since exhausted. It is little wonder that under these conditions criticism dwindles to the merest fripperies, taking refuge finally in personalities that are neither gracious nor dignified; that when something is presented that affords an opportunity for intelligent and original comment it finds the critics either dead or sleeping; but it is unfortunate that the fate of any achievement, however slight its promise, should be decided by such criticism, even temporarily.

After a careful reading of the comments that appeared in the daily papers concerning "Der Wald" and comparing the spontaneous utterance of the morning after with the more labored, if not mature, products of the "ruminating mind" that followed on Sunday, one is able to appreciate the editorial comment on Miss Bingham's suggestion that the critic be "allowed to go home and write his criticism at his leisure." The editor shows an inclination to mirth in the footnote which he appends to this suggestion. He has doubtless discovered that in the case of the critic the utterances of reflection have little value above those of mere impulse. Certainly, making due allowance for the circumstance that the novelty was presented at the end of the season, when the "taste" of the critics was as "jaded" as possible, the fact remains that the three days intervening between the "cursory view" and the Sunday résumé resulted in no appreciable ripening of judgment, no definite position sup-

ported by a principle; no disposition to discuss seriously a work that all admitted to be serious in intent and philosophical in treatment.

Standing in the aisle of the opera house on the night of the performance the critic of the World was heard to remark with oracular solemnity that the orchestration of "Der Wald" was "thin in places," and his criticism the next morning, which is given below, amounts to little more than this.

The World, March 12:

It would be pleasant to speak in words of praise of "Der Wald," but that is impossible. As a whole it is ragged in plot, the symbolism is far-fetched and the realism is crude. The music is monotonous in its lack of melodic matter. One or two of the choruses have a certain impressiveness and there is a duet for the tenor and soprano which has a final impassioned phrase. All else is without lyric charm, dramatic force or character expressiveness. The orchestration is better. It has thin places here and there, but in general it is rich and broadly vigorous.

Precisely four times this amount of space, by actual measurement, was given to Miss Smyth's appearance, her clothes, her manner of bowing to the audience, the place she occupied in the auditorium, the places she might have occupied had she accepted all the invitations accorded her; and twenty-four lines, against the above eleven, were given to an enumeration of the persons present at the performance and at the supper that was given after it at Sherry's. To appreciate this fully we should bear in mind that "Der Wald" was the one novelty of the season; that this was a first night; that the opera was by a woman, a circumstance that might have been expected to "make copy" with the aid of a little enterprise. Yet this eleven lines was all that the critic of a morning daily could find to say about it, and the criticism of the Tribune was precisely similar in character, barring the personalities, and not much longer. The critics of the Times and the Sun, though they wrote more, managed to say quite as little that was to the purpose, the latter contradicting on Sunday the greater part of what he had said on Thursday. These critics who rose as one man to defend what they are pleased to call "American Light Opera"; who indefatigably searched the records for "thematic coincidences" in support of the same; who discovered an Aristophanes in the librettist of the "Sultan of Sulu" had practically nothing to say of this music drama—written by a woman who, as most of them admitted, shows a masculine grasp of her material.

Ground and Lofty Tumbling.

The critic of the Sun as usual gives an interesting exhibition of ground and lofty tumbling.

The Sun, March 12:

The principal characteristics of the work are vigor and masculinity. No one who did not know would ever suspect that this score was the work of a woman. It is the product of a mind which works far from feminine moods. Melting accents of tenderness, sentimentalism, the appeal to the sympathies of the young person are wholly absent from the work. Unquestionably the stern directness of its appeal to calm consideration will summon lions to its path toward popularity.

The Sun, March 15:

Perhaps a cynical man might be tempted into reflections on the difference between Wagner's treatment of the battle of lust with holy love for the soul of a man and that of an estimable lady with high art aspirations and a

tolerable amount of operatic technic. But woman, with all her intuition, cannot penetrate this corner of human experience. It is just the one thing in life she can never know, unless she ceases to be woman.

If Miss Smyth is laboring under the amiable delusion that a sound, healthy, perspiring young woodcutter would be in danger of losing his honor under the blandishments of a yellow haired, riding habited courtesan, utterly out of keeping with the forest and as inharmonious as a G sharp in the scale of F major, she is miscalculating the nature of man rather strangely.

It will be seen that the critic of the Sun falls back on physiology as the basis of argument; the argument ad hominem in its most virulent form; but this proves nothing except that the seat of intelligence is not the same in all persons. In referring to Heinrich as an "epitomized Tannhäuser" he shows that he mistakes the purport of the drama. Absurdity could scarcely go further, for Tannhäuser had to run the whole gamut of experience, including every form of debauchery, in order to sift the false from the true; while in the case of Heinrich there is no question of the false at all. The temptress comes to him, but cannot tempt because she finds no material in his simple rustic mind on which to work and, unable to seduce, she can only slay. But this fact would necessarily escape a critic who believes that there is only one sort of man in the world and that a mediæval forest and modern civilized society, working at high pressure, must turn out the same products.

The Times, March 12:

It is difficult to find much import in this sophisticated Grimm's fairy tale. What it illustrates is neither very new nor very fit for operatic treatment. The symbolic significance of it all makes no deep impression, and it is out of the question to take seriously these dancing peasants, these faithful lovers, these deadly, wicked rulers and their deeds. And if the story itself is thus unimportant, what shall be said of the music? The case is one of vaulting ambition and a general incompetency to write anything beyond the most obvious commonplaces. It is quite lacking in dramatic expressiveness, in characterization, in melodic ideas, in distinction of any kind. Miss Smyth has been most successful in striking the note of folksong that is appropriate to the peasantry with which the opera is populated, and that is uppermost in the earlier part of the work, as in the opening chorus and in the dance. But thenceforward the music falls into an inextricable slough of dreariness. In the love scenes between Heinrich and Röschen it is entirely unconvincing, and exhibits neither passion nor tenderness; they begin an invocation to the forest in an imposing manner, but it soon runs out into wandering nothingness; the long scene between Heinrich and Iolanthe, with the interlude with Rudolf, is a series of intercalated phrases that seem to have small relation to music at all. There is very little that is either grateful or effective for the solo singers.

Miss Smyth employs the orchestra with great prominence, giving it a continuous and uninterrupted part, and charging it with a large share of the dramatic expression. She has, however, nothing to do with leading motives or recurrent themes except for one or two phrases that reappear occasionally, such as Iolanthe's hunting call, a sinister voicing of the evil principles of the opera. Apart from certain harsh and bizarre passages, it is, on the whole, well scored, with not a little of rich coloring and skillful command of instrumental effect.

The comment of the Times on March 15 was practically the same as on March 12, consistent if not virtuous, and one who has the patience to review these various criticisms will be unable to escape the conclusion that the persons who wrote them did not know what to think of "Der Wald" after they had heard it; that so far from being able to grasp it in its dual aspect of music and drama they were unable to deal with it intelligently in either aspect; that because it was the work of a woman they were loath to close with it, to commit themselves to a serious discussion of it either as music or drama. The situation was precisely this. It is quite unusual for women to write opera; the presumption is against a woman's doing anything wisely and well; therefore there was much risk in taking "Der Wald" seriously. The critic of the Sun admitted that "the fact that women have never done anything that is of the slightest value should not be used as an argument against giving them

every chance;" yet when it came to the issue he lacked the courage of his own assertion. He was not willing to apply his principle in a specific case. It was available only as a general statement. Perhaps the critic's "corner on human experience" has rendered him narrow as well as supercilious. At any rate he shows in this attitude precisely what he himself would wish to call the feminine type of mind—the mind filled with preconceived notions that have no root either in experience or reason.

The Feminine Bugaboo.

Precisely because the feminine element is without a record in this branch of art does it need watching; for it is liable to burst forth anywhere at any time and accomplish anything. Chivalry and sentiment aside, coming down to a basis of common sense and actual experience, there has never been a time in the world's history when women were not capable of doing anything they chose to do, from leading armies to sitting in judgment upon discussions of the most abstruse questions of philosophy. Upon a memorable occasion a woman led the army of India and gave the British such hot work that they had no time to discover her sex until she was dead, and then their chagrin was so great they were loth to admit the truth with the incontrovertible evidence before them. Women have been prominent as lawyers, writers and doctors from time out of mind, so that Shakespeare's Portia was not so daring a venture as she appears at first glance. If it be maintained that Boadiceas, Zenobias and Hypatias are not numerous, the reply is that Cæsars, Napoleons and Newtons are also rare. It is highly probable that, considering the disparity of numbers between the two sexes engaged in the various occupations open to both today, the percentage of success is as great with women as with men. At least the women can account for their limited showing in the past by the fact that until within the last fifty years their time, their energy and their talents have been almost exclusively occupied in a continuous round of domestic duties, irksome in their nature, narrowing to the intelligence and more or less barren of results; so that only the most venturesome of the sex or those who were placed in conditions extremely favorable to broader development were able to break through the barriers of convention and show what was in them.

Presumption is always in favor of the man and against the woman even now, after so many women have shown that they are capable of competing successfully with men in many of the occupations open alike to both; and a woman who does anything must do it better than a man would do it in the same circumstances in order to get any sort of recognition. A woman who wrote such "light operas," for instance, as we see performed in New York year in and year out, would not get a hearing with a manager in a thousand years. When a woman like Miss Smyth comes before the public with a work which, by reason of its seriousness of aim and breadth of treatment, is worthy to rank at least with the work of minor composers in the same field, the critics cannot find "patience" with which to discuss it; and this in America, where, according to our own boast, women have a better chance than they have anywhere else. For better or for worse, through the instrumentality of inventions not of their devising, the conditions of life have been radically altered for women. The energy so long consumed in the discharge of domestic duties has been liberated; it cannot remain idle, and there is a great deal of it. What is to be done with it? Is it to be turned into the various channels of art where, judging from the indications, it is sadly needed; or is it to be met upon the threshold with a "thus far and no farther," not because it lacks the sterling quality of genuine power, but merely because it proceeds from a source hitherto discredited?

Solid Ground at Last.

Is it not absurd that a body of men, some of whom could not write a decent accompaniment to a ballad; who could not analyze correctly the least difficult of Miss Smyth's choruses, should sit in judgment and render a verdict that is by many considered final upon a work that, whatever its merit or demerit, involves so much thought and labor? How is it possible to expect the development of native opera in the face of such narrowness and bigotry, supposing that we had the materials for it at hand? With what satisfaction do certain of these critics on the morning following the repetition of "Der Wald" announce the "second and last" performance! How gingerly they touch it even after a second hearing! With what an obvious sense of security do they fall back upon "La Fille du Régiment"! Here is something that it is perfectly safe to discuss. They know that this opera is melodious because it was written by Donizetti, and they have praised Mme. Sembrich for so long that they are sure she cannot sing otherwise than well.

The critic of the Sun contends that Miss Smyth, never having been a man, cannot possibly portray the feeling of a man under the given conditions, and therefore Heinrich is an absurd figure. How then shall a man who never has been a woman portray the feelings of a woman under any conditions whatever? Concede this premise and literature becomes impossible, and so does acting. What would become of the writer or actor who could only portray the feelings of a man in circumstances through which that writer or actor had personally passed? Must a man kill his wife in order to play "Othello"? What is the imagination for if it be not to supply the material which the plodding soul is able to gather only by means of experiment? If a person is so dull that he must pass through the fire to see whether it will burn after he has seen innumerable victims singed in the same flame and seen their emotions registered in acts of frenzy, he has no place in the world of art. He cannot create. He must remain a "hewer of wood and a drawer of water," no matter what occupation he may "elect" to follow.

Was it necessary for Shakespeare to kill his brother and marry that brother's wife in order that he might portray the king in "Hamlet"? If so, how could he portray the incestuous wife? Was it necessary for him to unsex himself to paint Beatrice, Portia, Ophelia, Juliet and Lady Macbeth, characters differing as widely as it is possible for characters to differ? Must Dickens kill a man as a preparation for writing "Martin Chuzzlewit," or Thackeray be born again as a woman, attend a young ladies' seminary, marry a man and betray his husband to paint Becky Sharp? Silly as this criticism is; untenable as is the proposition upon which it rests, the comments offered by the critics above quoted on the music of the opera are no whit more profound or worthy of attention. The critic of the Tribune declares that the opera is worthless from any point of view, but declines to give a reason for his conclusion; he cannot even "discuss it with patience." The critic of the Times echoes the sentiment of the Tribune also without advancing any reason worthy of consideration; while the critic of the World declares that the "orchestration is thin in places" and the critic of the Sun opines that the music is lacking in "sensuous charm" and yearns for evidences of a "huge and palpitating temperament," without which nothing can be accomplished in art. Taking the story of the drama as given by the critic of the Sun himself, where was the opportunity for the development of "sensuous charm" if the music was to fit the drama? Could a drama have been more simple in plot, more obvious in meaning? Is it possible to conceive of a scene further removed from the influences of "sensuous charm" than a forest glade

filled with personified powers of Nature, serene, passionless, eternal; and peopled with a peasantry too rude and simple in their nature to be even dazzled by the vices of civilization when brought face to face with them. Across this rustic scene, pure and cool as a dripping grotto, blows a blast from the furnace of civilization, blighting everything it touches; it withers but it cannot pollute. The conflict is short and sharp. There is no time for the slow descent to the pit. It is all over in a moment and there is nothing in the whole opera which gives the cue for "sensuous charm."

A Saturnalia in the Forest of Arden could not be more unappropriate. Nevertheless, the critic demands sensuous charm. Nothing else will do him and he cares not a fig whether the subject calls for it or not.

A Corner in Experience.

We see where the critic stands. He is yearning for Saint-Saëns' "Phryne," Bruneau's "L'Attaque du Moulin" and Puccini's "Nanon;" for Duse of the palpitating temperament; for anything rather than the thing that is before him; and, instead of giving his attention to the opera upon the stage, he is thinking of a dozen other things which, in his opinion, the manager might better have given in its place. Without his explicit statement to that effect we should be able to see that the "little corner of human experience" which the critic seems to believe exclusively his own is small indeed.

The man who sees life only from the standpoint of personal experience, from the standpoint of the actor exclusively, is not only liable to be misled but necessarily sees but a small part of life; while he who looks at life through the lens of the imagination draws to him worlds that are beyond the ken of experience. This is all the difference there is between the art that is universal and the art that is limited and personal. The latter may be as good as the former as far as it goes; but it necessarily belongs to a certain place, a certain time, is the result of a certain point of view; bears the color and the imprint of a given personality. This is all the difference there is between Shakespeare and Ibsen, between Goethe and d'Annunzio.

By what freak of involuntary cerebration does the critic of the Sun hark back to Duse while looking at "Der Wald"? Does he expect Miss Smyth to handle her sylvan subject as d'Annunzio has handled "La Citta Morta"? Can he not see that the art of Duse, though a gem of purest ray and most exquisite polish, is nevertheless a ruby and not a diamond? That she has fitted her art to the literary genius of her countryman as a glove is fitted to the hand, and that her outlook is limited to a single point of view? What has the thing that we call temperament, the result of artificial stimulus playing against unnatural repression of the impulses of Nature, to do with the serene atmosphere of Miss Smyth's woodland, the measured passion of her rustics, and the healthy instincts of her fauns and nymphs? Because there is a Duse and a d'Annunzio must the rest of the world go hang?

And what do the critics mean when they complain of the absence of melody? Do they themselves know what they mean? Are they laboring under the "amiable delusion" that there is only one kind of melody? What is their idea of the melody necessary to "expound and illuminate the significance of the action" of such a drama as this? Would not the music of fauns and satyrs necessarily have a distinctly primitive and simple quality? Does the music of any primitive people sound melodious to the ear of civilization? Would a Greek chorus sound melodious to the modern ear fed upon "Il Trovatore" and "La Fille du Régiment"? Do they expect a hamadryad or a mediæval peasant to vocalize like an Italian cantatrice in the heyday of Rossini? Should a simple woodland scene in which the pipe of Pan is the principal solo instrument be orchestrated like a symphonic poem by

the amazing Strauss? When the critic of the World complains that the "orchestration is thin in places," does he mean that it is inadequate to portray, to "illuminate," as the critic would put it, the particular scene it accompanies; or does he mean simply that it is not an "Anvil Chorus" or a "Walküren Ritt," and that therefore it is beneath notice? Could it be possible that in this "orchestration thin in places" Miss Smyth was striving for a contrast that should express something of the difference between the simple, free and open life of the woodland and the "sensuous charm" of civilization at high pressure, and that the critic was too preoccupied to perceive what she was aiming at? Would not the singing of a choir of birds in a budding grove sound "acidulous and tart" to the ears of a critic who was gasping for the musical atmosphere of "Phryne" and "Nanon"?

And what about the "symbolism" which they are pleased to consider "far fetched" and "obscure"? Could anything be more transparent? The thought is exalted, in the highest degree adapted to poetic treatment and, because of its simplicity, the story is admirably adapted to a musical setting. It is the reverse of "sombre" and "dreary" to any person who is capable of looking at it from the standpoint of art rather than from that of personal experience. Heinrich may not behave precisely as some of the critics think he should behave; but this proves nothing against the drama. It is not necessary for every soul to wallow indefinitely in a slough of sensuality in order to reach a conclusion. With Miss Smyth's choice of characters the critics have nothing to do. That is her affair entirely. Their business is to perceive, first of all, what she is trying to do, and, in the second place, how near she comes to accomplishing it. Of course, if they could not see what she was trying to do they could not be expected to know anything about what she had done. If they imagine that in Heinrich she is presenting an "epitomized Tannhäuser," they cannot be expected to comment intelligently upon his part in the drama, for he bears about as much resemblance to Tannhäuser as Romeo does to Don Giovanni.

WE quote from the Sunday Sun the following statement:

Walter Damrosch retains his powers of repartee in spite of the fact that he has nothing left to conduct next season except himself. A certain newspaper man met him in medias res at Madame Sembrich's musicale on Wednesday afternoon and fell into amicable conversation with him.

"I have been told," said the scribe, "that the reason why I write praise of your musical work is because I am on such friendly terms with you."

"Have you written praise of my musical work?" said Mr. Damrosch; "it must have been in a private letter."

Sembrich has always had the exquisite taste and discretion to invite the critics of the daily newspapers to her receptions, and on these occasions her press agent is active in dispensing the viands and flavors of good things. The foregoing conversation illustrates the fact that when the critics are compelled by THE MUSICAL COURIER to publish the truth concerning performances in this city, notwithstanding their relations with conductors, they subsequently write private letters of apology to them. This has, however, been generally known; there is no especial joke in it except that the Sun should print it.

Here is a specimen private letter of apology:

MY DEAR MR. CONDUCTOR—Circumstances over which I have no control have made it necessary for me to criticize you in my paper tomorrow morning more severely than I actually should do. My personal and private opinion concerning your concert tonight is to the effect that

it was superbly conducted with all the intelligence and passionate temperament with which Nature has so richly endowed you. Living in New York in the midst of musical affairs, you will readily appreciate that there was nothing personal in my severe criticism which you will read tomorrow morning at the time you read this letter, and I beg to assure you that I feel fully confident that it will not disturb our relations as collaborators in any musical works requiring the English text which you may do me the honor to compose, with my assistance. Permit me to sign myself with due regard for circumstances over which neither of us has any control,

Yours respectfully,

BILLY THE GOAT.

THE preliminary rumors regarding the opera next season are now filling a great deal of space in the papers. A great many notices are being written which will be found perfectly useless by next season when the complete status of the affair will have been changed in conformity with conditions which will then prevail. As for the proposed performance of "Parsifal" considerable agitation has already been aroused, and the following cablegram from Berlin appeared in the Sun of Monday:

BERLIN, March 22.—The intention of Mr. Conried to produce "Parsifal" at the Metropolitan Opera House, New York, in spite of the protest of Frau Cosima Wagner, greatly interests German music lovers, who are divided into two parties on the question, and who are arguing their respective views vigorously. Those sympathizing with Frau Wagner seem to be in the majority, some going so far as to prophesy that if Mr. Conried is sustained it will mean the end of the Bayreuth festivals, because "Parsifal" is always the great feature there, it being possible to hear Wagner's other operas anywhere.

Professor Scharwenka, a prominent musical authority, thinks the reverence due such a great master ought to compel any manager to respect his and his family's wishes, even if he is legally justified in producing "Parsifal." Moreover, no stage except that of Bayreuth can possibly devote the time and care which the production requires.

It is recalled in support of this view that Humperdinck and Richard Strauss expressed a similar opinion when Frau Wagner tried to obtain the Reichstag's assent to the prolongation of her rights beyond 1912. Eugen Richter opposed the proposal and secured the defeat of Frau Wagner's plea on the ground that exception to the law ought not to be made in anybody's favor.

Felix Weingartner, conductor of the Royal Opera House, who may be regarded as the leader of the opposition to the Wagner family, contends that the world ought not to be deprived of the enjoyment of Wagner's masterpiece in order that the composer's heirs may maintain a monopoly. This view seems to be shared by many musicians of high professional standing.

So long as there is no decision on the question of copyright just so long must the people await the final judgment from the United States Supreme Court on this involved question of international copyright, and just so long must this issue be open, all speculation being futile. It is reported that Mr. Conried has engaged a number of the well known opera singers whose names are so frequently printed that it is useless to mention them here. The type fonts are exhausted in reprinting their names, and it is astonishing how patient the daily papers are in continually rehashing these same personalities in their columns. There must be a dearth of important items affecting the public welfare when these opera singers can occupy so much space every day.

This paper has not pursued that plan and will not do so. When the engagements are officially announced and when everyone should know what Mr. Conried is prepared to state, this paper will be pleased to publish his prospectus. Until that time he is cheerfully smiling at the speculations which are indulged in concerning his scheme, and as an experienced manager and one accustomed to this

he probably does not even smile any longer. He simply looks upon it as one of the humors of the daily newspaper profession. If "Parsifal" is to be performed at the Metropolitan Opera House next season we will hear it. If no arrangements to that effect can be made it will not be performed. If it is performed certain singers will be engaged to sing in it and then they will be heard, and if they are not heard, then others will be heard if the opera is to be given. If the opera, or the "music drama," as it is called, is to be given at all, then Mr. Conried will give it properly, and if he cannot give it under proper conditions he will not give it at all, and then it will not be heard. It seems that this is about the logical conclusion of the thing, but between now and that time a great many events are likely to take place that will occupy the attention of the world of music, among which, of course, is that all important factor of the improvement of the Metropolitan Opera House stage in conformity with modern stage mechanics. "Parsifal" cannot be produced until it has been decided definitely how and in what manner these improvements are to take place. Furthermore, there is nothing to say except to remain silent and pay attention to living events.

THIS is not too early a time to publish the pianistic probabilities for next fall, for it is now understood that Ferruccio Busoni has secured a number of engagements with the Boston Symphony Orchestra for next season, and will play also with Theodore Thomas, and in consequence will come over here.

The other pianist who is already booking for next season is Adele Aus der Ohe. She, too, will play orchestral concerts, besides giving many recitals. Both of these artists will play the Steinway Concert Grand.

Harold Bauer is also probable for an American tour, although he has not definitely concluded whether he will come next season or not, but he should come, for he is always welcome here.

A TELEGRAM from Cincinnati states that the Cincinnati Symphony Orchestra will undertake a festival tour in the Middle West in the spring of 1904.

Duff at Chautauqua.

DR. CARL E. DUFFT, head of the vocal department at the Chautauqua Institution, announces that the teaching staff has been considerably augmented. It was found last year that in order to accommodate the large number of pupils these additions were necessary. Assistants to Dr. Dufft, in voice training, are to be John T. Watkins, of Scranton, Pa., and Mrs. Carl E. Dufft, of New York. The latter will have charge of all beginners. Arrangements have also been made with Emilio Agramonte, of New York city, to give special instruction in French and Italian vocal literature and opera.

The aim of this school is to give the students as comprehensive an idea as possible of the different factors making up artistic singing, and how to gain them. Tone culture will be viewed from the physiological, psychological and aesthetic standpoints, and it is hoped to give the students food for thought and study after they have left and have returned to their usual activities as singers or teachers.

Pappenheim at Home March 29.

ME. EUGENIE PAPPENHEIM will give an "at home" at her residence, The Evelyn, 101 West Seventy-eighth street, on Sunday afternoon, March 29. There will be excellent music by well known instrumental and vocal artists. This will probably be the first occasion for a long time to come that Miss Frieda Stender will be heard in New York, because the young artist will sail for Europe on April 16 to appear in Germany in grand opera.

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Examination for Admission in
SINGING AND OPERA

10:30 A. M. daily.



MUSICAL GOSSIP OF 2003.

[Extracts from THE MUSICAL COURIER of March 25, 2003.]

LAST evening there took place in New York the second of the downtown symphony concerts, at the underground arena in Poughkeepsie. There was present an audience of 60,000 persons, many of whom had come from the nearby suburbs, Boston, Philadelphia, Pittsburg, Buffalo and Washington. This small attendance made the cozy concert arena seem empty and must have been very discouraging to the leader, Mr. Ralph Judson Smith, who was to conduct his own new psycho-pneumatic symphonic epic called "A Day in the City." The orchestra had been increased to 1,400 men, assisted by two enormous orchestrathones of 3,200 cornet power each. There were besides a mixed chorus of 8,500, and more than 4,000 supernumeraries, train hands, firemen, builders, drivers, policemen, &c. Thus the performance required a total cast of 17,100 persons. This spirit of parsimony on the part of the management will be certain still further to decrease attendance in the future.

The work itself is a trifle old fashioned, but even if it lacks originality Mr. Smith has been able to present his material in an attractive manner. The opening movement begins with an eloquent silence, punctuated at intervals by the whirr of flying wagons and pneumatic trains. The episode of the milk carts showed clearly that the composer had in mind the morning awakening of a great city. There were ninety-eight carts in all, and the skill with which they were manipulated will be better appreciated when we remind the reader that the concert structure is only two and one-half miles square and one-half mile high. During the next movement, entitled "Breakfast," excellent coffee and a plate of "Grit" were served to each member of the audience. It goes almost without saying, of course, that the concert had begun at 4 a. m., in order to lend the proper atmosphere. Promptly at 8 the factories opened with a tremendous blast blown by 357 trumpets and one orchestrathone. This theme elicited well deserved applause, and Conductor Smith was forced to bow several times. At this moment appeared the subsidiary motive, an aerial collision of two excursion trains running between New York and its favorite Sunday resort, Palm Beach. This was badly managed, as most of the passengers were killed outright and thus the exquisite refrain, "Cries of the Wounded," could but be faintly indicated in the orchestra. Much humor cropped out in the development of the middle movement, called "Our Subway." Several hundred men were seen digging a trench, from which there suddenly shot up a huge flame. An explosion followed, and twenty-seven workmen were killed. The audience enjoyed this part hugely, recognizing its satire and its timeliness. The chorus of "Irish Widows" was sung with taste and spirit. "At the Circus" was another stirring bit of musical characterization, well phrased and superbly carried out. There were thirteen rings and a magnificent menagerie. The races were run around the regular one mile track in the arena and provided some spirited contests. The music was occasionally handicapped by the shouts of the bookmakers,

who had evidently not been sufficiently rehearsed. It is estimated that almost \$3,000,000 changed hands before the last race, a steeplechase for 700 elephants. A tuneful variation was the "Losers' Song," for male chorus. "Luncheon" and "Dinner" were received with unmistakable signs of enthusiasm. At 7.45 p. m. came the beginning of the coda, "Spring's Delights," when without any preparation several nitro-glycerine bombs were sent into the air and instantly a heavy downfall of rain quite drenched the audience. The musical critics present knew the score, and at once they appeared with a stock of umbrellas, which were sold at a handsome profit. At 8.30 came the final allegro, "At the Opera." The work produced was Smith's "Pittsburg Steel Works." A hotel fire, in which many persons were burned, and "Scenes from the Tenderloin," accompanied by the strong aroma of tuberose, ended this promising work by one of our most gifted contemporary composers. While the score has not the inherent strength of Smith's earlier opus, "Life in the West," with its marvelous cattle stampede and cyclone fugue, nor the daring of his humoresque, "Divertissement in the Dissecting Room," at any rate "A Day in the City" possesses sufficient energy of its own firmly to hold its place on our concert programs for some time to come. The next concert, tomorrow evening, will have as its chief novelty Parr-Burns' new phreno-cosmic analyphony, "An Earthquake in New York."

The repertoire for this week at the Municipal Opera House, on Broadway and 1706th street, will be as follows:

Monday Evening.
"WASHINGTON."
(In English.)
By HENRY JONES.

Washington.....Lawrence Fellowes
Martha.....Miss Isabelle Crawford
General Burgoyne.....Sam Dalton
Lord Cornwallis.....Harry Baker
Admiral Howe.....Charles Smith
Janice Meredith.....Mrs. Virginia Black
Constable.....James Montague
Major André.....Louis Hall
A Common Scold.....Mrs. Bagley
Conductor: F. E. Farley.

Wednesday Evening.
"SAN JUAN."
(In English.)
By THOMAS MASON.

President Roosevelt.....Frank Davis
General Shafter.....Hal White
A Spy.....E. A. Miller
A Soldier.....Reginald Rankin
Señora Juanita.....Miss Isabelle Crawford
Signorina Amorita.....Mrs. Claire Greene
General Garcia.....Sam Dalton
A Tree.....William Barker
Conductor: R. J. Smith.

Friday Evening.
"PARKHURST."
(In English.)
By RALPH JUDSON SMITH.

Burgomaster Low.....J. E. Billford
Charles Parkhurst.....Hal White
Edward MacDowell.....Harry Baker
William T. Hearst.....E. A. Miller
Anthony Comstock.....George Golden
Commissioner Greene.....Sam Dalton
Fritzi Scheff.....Miss Anna Marion
Carrie Nation.....Mrs. Claire Greene
Statue of Liberty.....Mrs. Parke-Wells
A Gambler.....Reginald Rankin
A Detective.....William Barker
Conductor: F. E. Farley.

Saturday Afternoon.
"TERRIBLE TERRY."
(In English.)
By MORRIS ROSS.

John L. Sullivan.....Louis Hall
Terrible Terry.....James Montague
Dal Hawkins.....Charles Smith
James Jeffries.....Sam Dalton
Young Corbett.....S. Schumann-Heink, Jr.

Mrs. Fitzsimmons.....Mrs. Bagley
A Music Hall Singer.....Miss V. Black
A Referee.....Lawrence Fellowes
Press Agent.....Reginald Rankin
Conductor: R. J. Smith.

Saturday Evening.
TRIPLE BILL.

First act from "Parkhurst."
Prologue from "Washington."
Third act from "Terrible Terry."
(Cast to be announced later).

Sunday Evening.
REGULAR CONCERT.
Under the direction of F. E. FARLEY.
PROGRAM.

1. "The Palms," song.....Fauré
J. E. Billford.
2. Overture, "Terrible Terry".....Ross
3. "The Grenadiers," song.....Schumann
Hal White.
4. Brindisi, "Lucrezia Borgia".....Donizetti
Mrs. Bagley.
5. Quarrel Scene, "Parkhurst".....Smith
Messrs. Baker and Dalton.
6. "Ave Maria".....Gounod
Miss Isabelle Crawford.
7. Roosevelt's aria, "San Juan".....Mason
R. Rankin.
8. Minuet.....Bocherini
9. Jeffries' Recitative, "Terrible Terry".....Ross
George Golden.
10. "Intermezzo".....Mascagni

H. Marston Price announces a series of Lenten lectures on "Ancient Composers and Their Works." The subjects will be "Richard Wagner and His Operettas," "Franz Liszt's Brave Efforts," "Richard Strauss and Early Simplicity in Orchestral Expression," "Brahms and the Comic in Music." These lectures will be illustrated by a small orchestra of 220 men, garbed in the dress of 1903, who will play on violins, cellos, clarinets; double basses and other obsolete instruments. The hall will be specially supplied with large sounding boards in order to make the music audible even in the galleries.

Manager Parkinson, of the Municipal Opera House, announces for Christmastide an early revival of those dainty, old fashioned comic operas not heard here for over thirty years, Wagner's "Siegfried" and "Tristan and Isolde." The former will be put on with great scenic splendor, and it is promised that the role of the dragon will be intrusted to one of the best comedians now available. Parents should avail themselves of this chance to give the little ones a holiday treat. Early training in good music of this simple description cultivates the ear and ennobles the juvenile character.

The Grey American Grand Opera Company, which has been performing all winter in Berlin and Vienna with fabulous success, left Hamburg this morning for New York, per the new trans-aerial flyer "Swallow." The company will open here this evening in Robinson's great five act naval opera, "Manila."

The Art Museum makes the interesting announcement that it has added a number of rare and curious articles to its already comprehensive musical collection. A catalogue enumerates these welcome acquisitions as follows:

1. A contract between Maurice Gr— (name indistinct) and a German singer.
2. THE MUSICAL COURIER, date of March 25, 1903.
3. A piano, date 1930, with only eleven octaves of keys.
4. A coat worn by the last of the music critics, about January, 1923. Riddled with bullet holes.
5. The first good notice written about an American composer. Written February, 1923, just after the death of the last music critic.
6. Mummified corpse of a music critic. The skin yellowed by a prehistoric disease known as cirrhosis of the liver.
7. Skull of a music critic. Attention is called to the peculiarly small formation of the brain cap. The bumps were caused after death, showing conclusive.

ly that the corpse was maltreated and not given decent burial.

7. A piece of paper money, stamped \$1,000. (Value today, \$2.80.) A small bit tossed by ancient managers to foreign singers after an opera performance.
9. An early folk song, named "Ma Hannah Lo—" (name illegible).
10. Pocketbook of an early American composer (in an excellent state of preservation, probably due to little use).

Frederick N. Bryant gave a recital Wednesday on a splendid Steinweber Pianogram. Nowadays anybody can press the electric buttons that manipulate this complicated instrument, but Mr. Bryant has improved the system by perfecting a simple arrangement like the old fashioned typewriter. This brings the buttons within a small compass of space and allows of combinations hitherto not easily attainable. The horn solos, and the episodes for muted orchestra were particularly well done. The mechanism is comparatively perfect, and with the assistance of the new phono-photographic magic lantern enables any and every family to give a complete grand opera performance in its own parlor. The cost of the apparatus, complete, oak finish and nickel plated fittings, is only \$30,000.

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SIGNOR DE BACILLA.

The new musical paper started here on March 18 of this year has suspended publication. Still at it!
LEONARD LIEBLING.

American Composers' Afternoon.

A PROGRAM devoted to the works of American composers was given at a musicale Saturday afternoon at the Waldorf-Astoria, for the benefit of the scholarship fund of the National Society of New England Women. Well known artists helped to make the afternoon memorable.

The scholarship fund committee of the society includes Mrs. Emil L. Boas, chairman; Mrs. Henry Bruce Shute, Mrs. Charles C. Niebuhr, Miss Emma J. Lathrop and Mrs. James Armstrong Blanchard. For this musicale the committee was assisted by Mrs. Henry Clarke Coe, founder of the scholarship fund, and Miss Holden, Miss Jenkins, Miss Smith, Miss Niebuhr, Miss Hicks, Miss Tillotson, Miss Kimball, Miss Lathers, Miss Law, Miss St. John, Mrs. Montgomery, Mrs. Kerley, Mrs. Williams, Mrs. Meyrowitz, Mrs. Hoagland and Mrs. Bartlett.

The program follows:

- A Ballade of June.....Henry K. Hadley
- O Lady Mine.....Henry K. Hadley
- Mrs. Percy, Mr. Feltmann, Mr. van York, Mr. Hilliard and Henry K. Hadley.
- Suite for piano, violin and 'cello, A major, op. 35.....Horatio Parker
- Prof. Horatio Parker and Messrs. Dannreuther and Schenck.
- The Robin Sings in the Apple Tree.....MacDowell
- The Swan Bent Low to the Lily.....MacDowell
- A Maid Sings Light and a Maid Sings Low.....MacDowell
- Ode, We Are the Music Makers.....R. Goldmark
- The Passionate Shepherd to His Love (MS.).....R. Goldmark
- Mme. Marie Rappold and Rubin Goldmark at the piano.
- Ginepro un Poco Moderato, from Quartet, E minor.....Chadwick
- The Dannreuther Quartet.
- Prelude, Mélodie et Arabesque, from Suite Moderne, op. 15.....Whiting
- Arthur Whiting.
- Quartet, for piano, violin, viola and 'cello, C major, op. 23.....Foote
- Arthur Foote and Messrs. Dannreuther, Hess and Schenck.

At E. Presson Miller's Studio.

AT the studio of E. Presson Miller, Carnegie Hall, on last Wednesday, Miss Louise Mila-Schmidt delighted the regular members of the normal class with her fine voice and artistic singing of songs by Brahms, von Weber and Tschaiowsky. Miss Mila-Schmidt, who is a former pupil of Mr. Miller, has been abroad for the past three years studying and singing in opera in Germany. While not well known here she has made considerable success in the important soprano roles in some of the principal opera houses in Germany. Miss Mila-Schmidt expressed herself as delighted with the work of Mr. Miller's pupils, and said that for beauty of voice and tone production they compared favorably with those heard in some of the most famous studios abroad. She will be heard in a song recital at the studio in a few weeks.

RECITALS BY THE VAN YORXS.

THEODORE VAN YORK, the tenor, gave a song recital at Hartford, Conn., the first week in March. Mrs. van York, soprano, gave a recital in Bridgeport, Conn., the second week in March. Press notices of both events follow:

Mr. van York sang some nineteen songs during the evening, ranging in importance from the "Erkling," by Schubert, to the little Irish songs by Lohr, and he sang them all well. And he even sang a little better than he had ever sung in Hartford, with greater freedom, with the surest control of the voice and phrase and enunciation. He is an artist in the true sense of the word, for he sings with a keen sense of the proportion of things, with the meaning of the poem in mind and the aim of the composer in view. His pianissimo singing is of delightful delicacy, and his fortissimo effects ample, yet unstrained. It is apparent that Mr. van York's voice improves with use, for there has been a marked development since his first appearance in Hartford, which explains the increased demand for his services with the best artists in the country. An interesting feature of last evening's concert was the singing of the four Indian songs from the manuscript of F. R. Burton. These are melodies of the Ojibway Indians, exceedingly quaint, rather melodious, and as interpreted by Mr. van York unobjectionable to the refined ear of the paleface. One was about "My Bark Canoe," another a "Parting Song," a third, "Mujje Mukesin Ninga Nahjah," told with touching humor that poor Lo was wearing old shoes. The fourth, "Hiawatha's Death Song," was an altogether different matter. It was full of grim pathos, and illustrated the Indian's stoical attitude toward death. Mr. van York sang it finely. In fact, every number of his long program was enjoyed and applauded by the audience.—Hartford Daily Courant, March 7.

Rarely, if ever, has Hartford had a greater musical treat than that offered last evening by Theodore van York, the American tenor. The program was admirably selected and gave ample opportunity for the display of the wide range of the power of this musician. He is well known to Hartford and met with a flattering reception in each and every number. Probably the most enjoyable of Mr. van York's numbers was Schubert's "Erkling," which called for a nice interpretation of the many changes in feeling. Mr. van York may be said to thoroughly "live" the song he is rendering. His "Monotone," by Cornelius, was a splendid bit of tone shading. The four Indian melodies lost nothing by his interpretations; they are quaint and were exquisitely rendered.—Hartford Telegram, March 7.

The Theodore van York recital was very well attended and fraught with delight to those who admire good singing. In Alling's "Thou and I," full, sincere and honest flowed out this beautiful and highly finished voice, convincing was the expression. And withal, the enunciation proved so perfect that the text re-enforced the lyric and elocutionary effect in a strongly efficient manner. It was sympathetically rendered, the voice flowed full and round and free, the intonations seemed spontaneous, the dynamics were managed in best taste. And from thence this was the character of the productions. Hatton's "Bid Me to Live" was magnetic in its rapid flow. The Indian melodies proved of much interest and had almost a Slavonic tone color and expression. They were finely characterized, the "Death Song" being quite dramatic. Very enjoyable, breezy and full of sentiment were the four numbers, "Summertime," and the singer displayed the best of his ability and lyric understandings in their rendition. There was full measure of feeling and no slop over. And vocally they were smooth and as warm as velvet. Nor was "May Time" at all behind these, being brilliant in the exuberance of its refrain, "For It's May Time." The Irish numbers proved really humorous and in good taste, and the recital concluded with a broad, flowing drinking song that filled the hall with brightness. The singer was very fine in this and developed breadth and volume, and yet exquisite finish. Altogether it was an instructive and delightful evening. The art and vocalization were admirable throughout, and even the falsettos were beautiful in finish.—Hartford Daily Times, March 7.

Mr. van York sings with excellent method; his tone placing and poetic coloring are particularly to be praised. He is sincere in his work and his voice is of good register. His rendering of the group of Indian melodies was most acceptable, the "Hiawatha's Death Song" and "At Parting" being especially beautiful and pleasing to the ear. Mr. van York's humorous selections were heartily enjoyed, the applause being frequent and hearty throughout.—The Hartford Post, March 7.

The song recital by Mrs. van York yesterday afternoon was a delightful occasion, rich in musical enjoyment, the artist captivating and the program of the greatest interest. Mrs. van York was greeted enthusiastically and delighted her audience with her sweet soprano voice and her charming personality. She sang as the opening number the waltz song, "Romeo and Juliet," by Gounod, and for an encore, which could not be denied, rendered with much expression and grace "The Cradle Song." Both numbers were given in an ideal manner. "Spring Is Here," a song in the second cycle rendered by Mrs. van York, was by many considered the gem of the lighter selections. It was sung with a charm and melody highly enjoyable. In the last cycle the numbers were rendered with the same artistic perfection as before, and at the conclusion Mrs. van York was accorded an ovation, being obliged to bow several times in response to the enthusiastic applause.—Bridgeport Morning Telegram-Union.

The Wednesday Afternoon Musical Club was delighted yesterday by the song recital given by Mrs. van York. She was in good voice and sang with vigor and excellent control. The various numbers were a treat, as rendered by Mrs. van York, who is the possessor of a charming soprano voice and a pleasing personality. She sang as the opening number a waltz song from "Romeo et Juliette," by Gounod, rendering the "Cradle Song" for an encore. Mrs. van York was enthusiastically received, her reception amounting practically to an ovation.—Bridgeport Daily Standard, March 12.

It was with the greatest reluctance that the audience left Masonic Hall yesterday afternoon at the close of the recital given under the auspices of the Wednesday Afternoon Musical Club, because of the superior excellence of the music just heard. The music was of such excellence as to greatly enthrall an audience composed almost exclusively of women, which filled all the available seats in the hall. This enthusiasm was manifested by the hearty and prolonged applause they gave to the artist. Mrs. van York possesses a fine soprano voice of remarkable sweetness and purity, which she has

under perfect control. Her low notes are remarkably strong and clear, considering the wide range of her voice. Her facility of voice is most remarkable and striking. She sings with perfect enunciation and expression, and with a thorough understanding of her music. Her best selection, and one which showed her off to best advantage, was the first selection on the program, a waltz from "Romeo and Juliet," by Gounod.—Bridgeport Evening Post, March 12.

THE CARL ORGAN RECITALS.

LAST Friday evening, in the Old First Presbyterian Church, William C. Carl gave his ninety-eighth recital in the series of free organ recitals. As usual, the church was filled, there being not an unoccupied seat in the building. Mr. Carl was assisted by Miss Helen Reynolds, violinist, and Miss Mabel Reynolds, violoncellist. This excellent program was given:

- Organ Sonata in F minor.....Mendelssohn-Bartholdy
- Spring Song (first time).....Gustav Merkel
- Toccata (Dauze Pièces pour orgue).....Th. Dubois
- Trio, Adagio and Allegro.....Arcangelo Corelli
- Miss Helen Reynolds, Miss Mabel Reynolds and Mr. Carl.
- The Angelus (first time).....Jules Massenet
- Fugue in C major (Book IV).....J. S. Bach
- Intermezzo in A flat.....Théodore Salome
- Lamentation, op. 45.....Guilmant
- Trios—
- Romanze.....Fuchs
- Serenade.....Widor
- Miss Helen Reynolds, Miss Mabel Reynolds and Mr. Carl.
- Grand Chœur (new, first time).....W. Faulkes

This scheme proved delightful, and again illustrated Mr. Carl's judgment and taste as a program maker. It was varied and strong and contained several novelties. In this long series of recitals Mr. Carl has introduced many new compositions of merit, which but for him might have remained unknown to the organists of New York. It is a matter of astonishment and often is commented upon that Mr. Carl, with his multiplicity of duties in connection with the Guilmant School and his work with private pupils and his other responsibilities, can find time to master so many new organ works. His repertory now must be as large as that of any organist living. Although a master of the noble and difficult instrument, Mr. Carl is a diligent student, an incessant worker. Not only in skill, but in perseverance and industry, does he emulate his illustrious master, Guilmant.

The recital was opened impressively with Mendelssohn's F minor Concerto, which is well known. Merkel's "Spring Song," which was played for the first time, proved a dainty bit of writing. Massenet's "The Angelus," also a novelty, was enjoyed keenly. The recital closed with another novelty by William Faulkes, "Grand Chœur." It is needless to say that Mr. Carl played these and all the other numbers in masterly style. He was at his best throughout the evening.

The trios for violin, violoncello and organ gave pleasing variety to the entertainment. The Misses Reynolds play with a good deal of skill and taste. Evidently they possess considerable talent and have a bright future.

Mr. Carl will give his ninety-ninth recital next Friday night, when he will be assisted by Mrs. Ellen Fletcher-Caples, soprano, and Edwin Wilson, baritone. This program will be given:

- Concerto for organ in B flat.....Handel
- Air du Nord (new, first time).....W. Wolstenholme
- Tempo di Minuetto.....Guilmant
- Vocal, Aria from the Praise of Music.....Beethoven
- Mrs. Ellen Fletcher-Caples, soprano.
- Christ's Entry Into Jerusalem.....Otto Malling
- Toccata in E minor.....Joseph Callaerts
- Angelus ad Virginium (new, first time).....C. W. Pearce
- (The Song of Chaucer's Poore Clerke of Oxenford.)
- Concerto Rondo in B flat.....Alfred Hollins
- Vocal—
- Plaisir d'Amour.....Padre Martini
- Vittoria mio Coro.....Carissimi
- Edwin Wilson, baritone.
- Marche Nuptiale.....Baron F. de la Tombelle

Mr. Carl's 100th recital, with a festival program, will take place Friday evening, April 3.

A Howson Pupil.

MISS EMMA HOWSON, the eminent vocal teacher, has a number of pupils of whom she may well be proud. Some are only amateurs, but most of them are already well known church soloists and concert singers. Among these is Miss Bishop, whose remarkably fine soprano voice and excellent technic are making her a favorite wherever she sings. A recent engagement at the Berkeley Institute brought forth the following comment from the Brooklyn Eagle:

"Miss Bishop is the soprano of the Park Congregational Church. She is a young singer with a high soprano voice of excellent quality which she uses with considerable skill. Though her voice last evening was slightly clouded by a cold she sang the colorature music of Verdi's 'Ernani in Volani' brilliantly, taking the high C with ease."

Miss Howson is to give an informal musicale at her Carnegie Hall Studio, March 28, from 4 to 6 o'clock, at which a number of her pupils, including Miss Bishop, are to sing.

HAROLD BAUER.

HERE is an interesting symposium of European press notices of the performances of Harold Bauer, the celebrated pianist:

The celebrated artist Harold Bauer gave a third piano recital, which obtained a success greater even than that of the preceding concerts. The hall was crowded to the last seat, and the enthusiasm of the public was boundless. His performances of the Brahms-Handel variations, the Beethoven D minor Sonata and the F minor Ballade by Chopin were most masterly.—*La France, Paris.*

After the orchestra, the piano interests me most. That is the reason I went to hear Harold Bauer last Thursday. I admired the veiled sonority with which the pianist performed the Chopin numbers. The remainder of the program was performed in a remarkable manner and obtained a great and legitimate success.—*Le Journal, Paris.*

Thursday night in the Salle Erard the first recital given by Harold Bauer was an immense success for the popular pianist. The program was decidedly diversified, and contained pieces which allowed the extraordinary talent of the brilliant artist to be appreciated by the crowded audience.

It is a peculiarity of Harold Bauer that his manipulation of the pedals renders his playing of certain passages in Chopin's works difficult to surpass. He certainly shows in these works his mastery of the delicacies and intricacies of the great composer, and a thorough appreciation of the high sentiment contained in his works. The interpretation of César Franck's Prelude, Aria and Finale, and an Impromptu in A flat by Schubert was listened to with intent interest by the audience, who fairly burst all bounds in their enthusiasm when the "Mephisto Waltz," by Liszt, was given as the last piece on the program.—*New York Herald (European Edition).*

Harold Bauer, who is already known and admired by our public, received the most flattering ovations after the Tchaikowsky Concerto, and after his solo numbers his success was a veritable triumph.—*La République Nouvelle, Bordeaux.*

Harold Bauer was greater than ever last night.—*Le Nouvelliste.*

Harold Bauer was magnificent in the Tchaikowsky Concerto, and was applauded to the echo by both public and orchestra.—*Gazette de Monte Carlo.*

Nothing more can be said of Harold Bauer than we have already said. His rendering of the Schumann "Etudes Symphoniques," and the Beethoven "Appassionata" Sonata was followed by storms of applause.—*El Imparcial, Madrid.*

Bauer has the true fibre of an artist, extraordinary execution and wonderful poetry; in a word, a temperament.—*Las Noticias.*

Harold Bauer was again heard yesterday with delight by amateurs at the Salle Erard. In a well chosen program, the public had the opportunity to appreciate the great talent of this eminent artist. Which is to be admired the most—his authority, his virtuosity or his poetry in the interpretation of the great masters? Bach, Schumann, Chopin, Franck and Liszt were played by him last night in absolute perfection, and he was the object of numerous ovations by the audience.—*Le Figaro, Paris.*

Harold Bauer obtained last night his habitual success. It was his second public appearance this season. Needless to say that the great virtuoso created enthusiasm by his incomparable qualities, his art, his sentiment and his fire.—*Le Matin, Paris.*

Harold Bauer combines with the exquisite delicacy of Camille Saint-Saëns and François Planté a convincing conception and a healthy manliness, and he is consequently one of the best interpreters of this concerto, which requires just such qualities. The audience listened to him with breathless interest and the orchestra was inspired to do its best.—*Leipziger Zeitung, Leipzig.*

The astonishing performance of Schumann's "Carnaval" revealed at once the high rank of the pianist Harold Bauer. Already the magnificent opening was full of promise, and the expectations aroused were more than fulfilled in the course of the next half hour. I have seldom heard such a fine performance, never a finer. I marked several numbers at the commencement for special notice, but finally gave it up, realizing that I should have to mark every one.—*Schlesische Zeitung, Breslau.*

Harold Bauer is a pianist of extraordinarily notable gifts. His art is fully matured both on the technical side and with regard to his interpretation, which shows a healthy, musical understanding. He never allows false sentiment to lead him into rhythmical carelessness. His success was great.—*Berliner Tageblatt.*

The soloist (at the Philharmonic concert) was Harold Bauer. He is without doubt a fine pianist. He possesses a beautiful and thorough technique, lacking neither delicacy nor power. He made a remarkable impression in the beautiful E flat Concerto by Beethoven.—*Neueste Nachrichten, Leipzig.*

The soloist of the evening won for himself a wonderful success with the performance of the Beethoven Concerto, and showed himself to be an artist of exceptional gifts. I liked him best in the Bacchanalian last movement, which he played with fiery temperament.—*Tageblatt und Anzeiger.*

Harold Bauer is entitled to claim a splendid position among the present generation of pianists. His magnificent technique, his subtle and suggestive touch, and his interpretation, which stamps him as a born musician, make him one of the greatest artists on his instrument. He gave masterly performances of Brahms, Handel's Variations, Chopin's Fantaisie and Schumann's "Faschingschwank," and the "Rondo Capriccio" of Mendelssohn was played with seldom heard delicacy. He also played the Etude by Alkan with amazing virtuosity, and earned storms of well deserved applause.—*Boersenzeitung, Berlin.*

Harold Bauer is a dignified and matured artist of the highest order, whose performances of various styles awaken the deepest

interest. He combines with a marvelously developed technique a powerful and yet delicate touch, strong rhythmic feeling and absolute command of his subject.—*Lokal Anzeiger.*

Harold Bauer delighted us in Schumann's "Carnaval's Jest in Vienna" and Liszt's "Forest Murmurs."

Both works are less profound than brightly conceived, and were played with the greatest perspicacity and poetry.

In living pictures of extravagant breadth, the motley Viennese dwell most forcibly on our minds, and we must again remark how singularly the intermezzo is interpolated, an independent piece of music of quite another character, and not the least in keeping with the rest of the work.

Weak again, even mediocre, the strums of the "Marseillaise" (only in 3-4 time) appeared—an expression of democratic feeling quite prohibited by the Viennese police. Chopin is made more impressive than Schumann or Liszt in Bauer's fantastic and extremely subtle interpretation. The A flat major Ballade rests on our minds as the best remembrance of that evening, together with Beethoven's Sonata. There are, indeed, few, even among the great pianists, who understand Chopin so sympathetically as he (Bauer), who knows how to interpret the unique character, the individuality of Chopin, with such great art or skill. Former concerts of Bauer's have made us say this with pleasure, but it is still very pleasant to be able to say it again.—*The Dutch Fatherland.*

Harold Bauer arose before us on Saturday, a perfect artist; now also we know how to honor the virtuoso in him. But a virtuoso and nothing more! No, a virtuoso duplicated with an artist! The artist and the virtuoso are never for one single moment in the back-



HAROLD BAUER.

ground. Bauer is a rare example of the ideal admixture of technical perfection, artistic conception and deep feeling. How shall one dare to ask such a hero to deny his technical superiority in the choice of his program in order to accommodate some hypercritical or gifted auditor? Is the ideal composition of Liszt's Hungarian Fantaisie or Tchaikowsky's Russian Concerto, such as Bauer has presented us with, acceptable without their ponderous technique? What a demand, what an unthankful desire! The virtuosity is only completely explained in the object or prime motive of the composition. How well Bauer knows how so completely to efface himself when it is necessary, his accompaniment to the cello fully proves, wherein he held the piano in restraint, and so deadened an accompaniment which would have easily soared above the cello with a slight or even intelligent support. Here the artistic giant gave a lesson or example of modest abnegation which the average accompanist might well take to heart. In a word, Bauer has never appeared to me greater than on that evening. He stands in the very first rank of the very first pianists.—*Dutch Telegraph.*

Bauer shows himself an artist of the first rank. He is indisputably a pianist of the first grade, of a superior and enchanting style, when he plays the accompaniment of Mendelssohn's Sonata. But when he appears to us in the lovely Fantaisie in F minor of Chopin, that is when one is able to measure his gigantic stature as a pianist. His resources of execution attain almost to the miraculous. He possesses vigor and delicacy, allied to a poetic feeling, profound, original, and to the compositions which he interprets he gives a verve or "chic" all his own.

He leaves us truly moved with the superior mode in which he plays Chopin, and we are not less surprised or struck with his graceful rendering of the Gluck-Brahms Gavotte and the formidable resonance of the "Cavalgada das Walkyrias," arranged by Tausig-Brahms, modified by Bauer. This most talented artist gave us as an extra the fourth study of Chopin, which he played as a master.—*Portuguese Epoca.*

Bloomfield Zeisler's Recital April 27.

HENRY WOLFSOHN is rearranging the Eastern tour for Fannie Bloomfield Zeisler, which she was compelled to cancel a month ago because of the sudden and serious illness of her husband. She will play in this city and vicinity in the week of April 27.

PHILADELPHIA.

PHILADELPHIA, March 23, 1903.

PHILADELPHIA is just now deeply engrossed musically in the giving at the Academy of Music, as a supplement to the regular season by the Philadelphia Orchestra, of a Beethoven cycle, embracing the nine symphonies by that great composer and his five greatest overtures, as well as his Concerto for Piano and Orchestra, op. 72. This important musical event is treated fully in another column.

The next most important bit of musical news in this city was the visit here last Thursday of Director Heinrich Conried to meet a committee representing local opera guarantors, to consult regarding the next season of opera in Philadelphia. It had been given out in New York that Mr. Conried would give Philadelphia but a week or two of consecutive performances at the end of the New York season next year, which stirred up local opera patrons very much; but Mr. Conried assured the committee that he had made no such statement, and that he had not perfected any plans for opera outside of New York and would surely do everything in his power to please the Philadelphia clientele.

The meeting of the new director and the local committee was held at the home of Miss Elise Willing Balch, 1412 Spruce street. It was decided that another meeting should be held within a few weeks for further discussion of possible plans for next season.

The Manuscript Music Society, of Philadelphia, gave its fifth private concert at the Orpheus Rooms on Thursday evening. Five composers were represented. W. W. Gilchrist contributed a suite for violin and piano, played by Elkan Kosman, violin, and Ellis Clark Hammann, piano; H. M. Staton, two songs, "Annette" and "Darling, I Love Thee," sung by Mrs. H. M. Staton; S. L. Hermann, three songs, "Dammerung," "Ganz im Geheimen," and "Waldblumelein," sung by Robert Schurig; Camille Zeckwer, three songs, a number from the opera "Jean and Jeanette," "I Love You, Dear," and "Who'll Buy My Love Knots," sung by Miss Marie Zeckwer and H. A. Lang; a quartet, in four movements, played by Henry Albert Lang, Frederick E. Hahn, Reinhold Schewe and Bertrand A. Austin.

Spohr's "Calvary" will be given at St. Clement's Church on March 31. Although this author's "The Last Judgment" has frequently been heard here, this is only the second time that his "Calvary" will have been given in Philadelphia.

The last concert of the Kosman Quartet will be given in Griffith Hall on Wednesday, March 25. The program will include Beethoven's Quartet in C major, op. 59, No. 3, and Dvorák's "American" Quartet in F major. Mrs. Helen Boice Hunsicker will sing a selection of interesting songs.

Miss Charlotte M. Mawson will give a lecture on the comparative merits of the settings of different composers of celebrated German poems at 1311 Walnut street on Thursday afternoon, March 26. For instance, Tieck's poem, "Ruhe süss liebchen," will have its representation in Franz and Brahms, the "Erlkönig" in Schubert and Loewe; Goethe's "Ueber allen Gipfeln ist Ruh" in Schumann and Liszt, and Goethe's "Kennst du das Land" in Liszt and Ambrose Thomas.

Constantin von Sternberg will be the soloist at the last concert of the Beethoven cycle, to be given by the Philadelphia Orchestra on Thursday evening, March 26. He is one of the best pianists in Philadelphia. He will play Beethoven's E flat Concerto for piano and orchestra, and as this will be the only solo in the entire cycle of five concerts it is especially interesting.

Adam Schirra, the distinguished cornetist of New York city, assisted by other well known artists, gave a concert in the Narberth Presbyterian Church on Thursday evening, March 19.

Percy R. Stephens gave the first of his Lenten song recitals in the Fuller Building on last Tuesday evening. He sang selections from Schubert, Franz, Lehman's "In Memoriam," five German songs by Schumann, four songs from "Eliland," by von Fielitz, and several old English and Irish songs. W. W. HAMMOND.

At the Baldwin Studio.

THERE was a very successful musical evening and reception at the Baldwin studios in Carnegie Hall, March 14, in which the following artists were prominent: Mme. A. D. Wickes, pianist; Mme. M. P. Kéfer, soprano; Mme. Dezső Nemes, accompanist, and Dezső Nemes, violinist. The musicales at the Baldwin studios are always of an enjoyable character.

THE BOSTON SYMPHONY CONCERTS.

THE Boston Symphony Orchestra gave its last New York concerts of this season at Carnegie Hall on Thursday evening and Saturday afternoon. The programs were as follows:

Thursday Evening.

Faust Overture.....Wagner
Concerto for Piano, G minor.....Saint-Saëns
Overture Fantaisie, Romeo and Juliet.....Tchaikowsky
Suite, Impressions d'Italie.....Charpentier

Saturday Afternoon.

Overture, Liebesfrühling.....Schumann
Concerto for Violin.....Richard Strauss
C Major Symphony.....Schubert

A symphony concert without a symphony! Such was the Thursday concert of the Boston Orchestra. However, it cannot truthfully be said that a symphony would have improved the program, for it was interesting, well balanced and of quite sufficient length. The Wagner Overture has never known a more refined reading here than it received under the dignified baton of Mr. Gericke. If merely refinement were the end and aim of the score, this reading could well forever stand as a marvelous model. But we plain musical people know better than that. We can feel the Jovian fist of the master in this "Faust" music, and there are moments when our sense of climatic demands that fist, ungloved and mighty. Wagner is not Saint-Saëns or Massenet—a fact so self evident that Mr. Gericke has apparently forgotten it. "Faust" is no episode for marionettes, no Maeterlinck sketch of shadowy symbols. "Faust" is the grim and powerful embodiment of das ewig Menschliche, and in this spirit Wagner conceived his music to the most human of all tragedies. What if the horn dominates the orchestra for a moment, what if the eloquent violin passages make more poignant their accents, and what if the rhythm occasionally loses rigidity in obedience to the musical thought—is not anything and everything legitimate that draws for us a truthful picture of the composer's intention and brings us into the closest possible sympathy with the sources of his inspiration?

It is more than merely a coincidence that the city which sends us these well bred performances of Wagner once proposed to drape the nude statues in its public buildings. If, added to his technical accomplishments, Mr. Gericke had only a small part of Nikisch's temperament and imagination, then the greatest orchestra in the world would have the greatest leader in the world.

Almost the same reproach that the "Faust" music called forth suggests itself for the Tchaikowsky number. The action here is rapid; the periods are brief, the episodes numerous, and the transitions short and sharp. The whole story is told. The sentimental violin melody should throw into but bolder relief the graphic battle of the warring houses, and the weighty gloom of the dénouement. Perhaps only his pithy "Voyevode" tells a tale more directly and succinctly than Tchaikowsky's "Romeo and Juliet." Shakespeare had no drawing room lovers of 1903 in mind, no more had Tchaikowsky.

The work of the strings was worthy of highest praise, although the ensemble fell not a whit below the high standard to which the Boston Symphony Orchestra has long ago accustomed us.

The Charpentier Suite—heard in New York under Anton Seidl—was a delight, pronounced and unalloyed. It is a composition perfectly described by its title. There are no ulterior motives, no heart stirring depths, and no flights of transcendental joy. In music of this kind Mr. Gericke, virtuoso conductor, and his men, virtuoso orchestra, are without question inimitable. They gave a transparent and brilliant exposition of Charpentier's pretty melodies, slim and graceful orchestration, pleasing rhythms, and delicate instrumental colors. The number won marked and well deserved applause.

Madame Szumowska, who played Saint-Saëns' well worn but sprightly G minor Concerto, all but spoiled the first movement by a show of exceeding nervousness. Her tone hardly carried to the rear of the hall. The scherzo enabled the played to find herself and to exhibit the best elements of her rather circumscribed style. She has a facile finger technic, taste in phrasing, and discrimination in the use of the pedals. The tarantella was played with good speed, faultless rhythm and appropriate spirit. Madame Szumowska found decided favor with her audience.

At the Saturday concert the program opened with Georg Schumann's overture "Liebesfrühling." In the Berlin letters of THE MUSICAL COURIER there has been frequent mention of Georg Schumann and his activity in the German capital, as a composer, pianist and leader of the famous Singakademie, Berlin's oldest singing society.

This overture is exceedingly well made, being a combination of romantic melody with modern orchestration, of Jensen's piano themes with Wagner's instrumentation. Schumann has added some piquant harmonic spice of his own. There you have the recipe for a pretty and a pleasing orchestral overture. The name, "Dawn of Love," will furnish sufficient of a program.

The violin concerto of Richard Strauss was a distinct disappointment to those who expected to hear a work which if not revolutionary in form would at least be different in spirit from the conventional violin concerto in three separate movements. It should have been remembered, however, that this opus 8 was written when Strauss had barely passed his seventeenth year. In those days he had not yet begun to write symphonic poems. His mornings were spent at the Munich High School, and his afternoons with the old musician Meyer, who put the future anarchy through a most commonplace and healthful course of strict counterpoint, with plenty of Bach, Haydn and Mozart thrown in. The young man had already written a 'cello sonata, a symphony and a string quartet, all in traditional form—and he it whispered, all rather traditional in content. It is therefore not to be wondered at that the violin concerto has for the listener today hardly more than historical interest. The music is such as any talented young German composer, blessed with a thorough technical training, might have written.

The first movement has one good theme, but loses itself in such unimportant detail that the attention of the hearer goes wandering. The Lento is tasteful in workmanship and dignified in melodic structure. The themes have, however, no inherent beauty, nor are they of striking originality. The Rondo is most conventional of all, with plenty of empty passage work designed to display the virtuosity of the player. It is said that Strauss himself is not over fond of this work.

The soloist, Hugo Heermann, has been carefully and conscientiously discussed in these columns. There was no occasion at this latest concert to reverse the judgment formed after Mr. Heermann's previous appearances. The first movement of the concerto was persistently and painfully out of tune. The middle movement offered no difficulties. The finale allowed Mr. Heermann to atone in part for his bad showing in the first movement. He played rapidly, with good rhythm, and with praiseworthy, if not completely flawless, intonation. The audience recalled Mr. Heermann a number of times, a proceeding that was polite, but perhaps a trifle exaggerated under these peculiar circumstances.

The reading of the Schubert symphony was a pure and unadulterated musical treat. It is in a score of this kind that Mr. Gericke shines supreme. We expect no explosive accents and no soul reading climaxes in Schubert, and we got none. The more Mr. Gericke modified the tone, the prettier sounded our Schubert. It was a performance that wound up with distinction the last of the Boston concerts here for this season. The audience applauded long and loudly. As the year rolls on there become apparent no diminution in the general excellence of the Boston Symphony Orchestra, no weakening in its aims and ideals, and no lessening of the labor that leads along the only road to comparative perfection. The Boston Symphony Orchestra has been more welcome this winter in New York than ever before. Its concerts have been crowded, its audiences satisfied, and its critics unanimous in their praise. The Boston Symphony Orchestra and THE MUSICAL COURIER have pointed out to the people of New York the true condition of their own orchestral affairs. The New York Symphony Orchestra was abandoned. The Philharmonic Orchestra, supported by the people of this city for sixty odd years, gradually lost in prestige and even in importance, and last year signed its own death warrant by "electing" an impossible conductor. Wetzler and his splendid orchestra quickly attracted a large clientele by promises of "sufficient and efficient" rehearsals. In the main these promises were kept, and New Yorkers now know where to look for the nucleus and for the conductor of the much desired permanent orchestra in this metropolis.

But it remained for the men from Boston to give us the best orchestral performances of this season, and it is an encouraging sign of our healthy musical life here that the perspicacity of the public exceeded its patriotism. The Philharmonic concerts were empty, and the Boston Symphony concerts were crowded. Could there be a better,

more eloquent compliment to the one, and a broader, more practical hint to the other?

Long may the Boston Symphony Orchestra continue its New York seasons, long even after the founding of our own permanent organization, which, if it ever materializes, will have been due in large measure to the splendid example set by Colonel Higginson and the people of Boston.

Exclusive of the programs printed above, the following music was played here by the Boston Symphony Orchestra this winter:

- BACH—
Concerto for violin.....Franz Kneisel
Concerto No. 2, F major (for violin, flute, oboe and trumpet).
- BEETHOVEN—
Symphony, "Eroica."
Symphony No. 5.
"Leonore" overture, No. 2.
Concerto for piano, E flat.....Frederic Lamond
"An die Hoffnung," song.....Mr. van Rooy
- BRAHMS—
Symphony No. 1.
Symphony No. 3.
- BERLIOZ—
Roman Carnival, overture.
- BRUCH—
Air, "Achilleus".....Madame Schumann-Heink
- CHERUBINI—
"Water Carrier," overture.
- DVORAK—
Symphony No. 5.
Symphonic Variations.
- ELGAR—
"Sea Pictures," songs.....Madame Lunn
- GOLDMARK—
Excerpts, "Merlin."
- GOUNOD—
Stanzas, "Sapho".....Madame Lunn
- HUBER—
Symphony No. 2
- LISZT—
"Tasso," symphonic poem.
"The Three Gipsies," song...Mme. Schumann-Heink
- LOEFFLER—
Two Poems, for orchestra.
- RIMSKY-KORSAKOFF—
"The Betrothed of the Czar," overture.
- SAINT-SAËNS—
Concerto for piano, No. 2.....Madame Szumowska
Concerto for 'cello, A minor.....A. Schroeder
"Omphale's Spinning Wheel," symphonic poem.
- SCHUBERT—
"Wanderer" Fantasia, for piano.....Mr. Pugno
- SCHUMANN—
Symphony No. 2.
"Genoveva," overture.
- R. STRAUSS—
"Death and Apotheosis."
"Don Juan."
- TANIEFF—
"L'Orestie," overture
- TSCHAIKOWSKY—
Suite No. 3.
- WAGNER—
Introduction and "Love Death," from "Tristan."
"Wotan's Farewell".....Mr. van Rooy
A Siegfried Idyll.

Theodore Habelmann.

THEODORE HABELMANN, known as an authority on singing here and in Europe, and who at one time was the Artistic Director of the Grau Company at the Metropolitan Opera House, and under whose stage direction "Manru" and other new operas were produced, sailed for Europe yesterday on the Kronprinz, to be gone till June, for the purpose of a personal introduction of pupils in Germany and other countries and in connection with their débuts. Mr. Habelmann is an artist whose reputation stands unquestioned, not only in this country, but also in Europe, and whose specialty in the direction of opera and singing has been manifested in such a variety of ways as to require but little additional comment, his name being sufficient. After the 1st of June his summer studio will be at Waterford, Conn., his permanent address being at No. 225 West Forty-third street, New York.

Madame Lewing Returns from Abroad.

MME. ADELE LEWING has returned to New York, after a short stay in Europe.

THEODORE HABELMANN

IN EUROPE; RETURN JUNE 1.
Summer Studios: Waterford, Conn.
Permanent address: 225 W. 43d St., New York.
Berlin address: L. CRELINGER, Mittel Str. 38.

CABLE: LEBAH.

MUSIC IN EGYPT.

CAIRO, EGYPT, MARCH 4, 1903.

A CONCERT took place this evening at Shepheard's Hotel, under the patronage of his British Majesty's Consul General, the Earl of Cromer, the Countess of Cromer, the Hon. John G. Long, Agent and Consul General of the United States, and Miss Stickney, for the benefit of the Anglo-American Hospital in this city. The orchestra consisted of 55 members of the Khedivial Opera, and was conducted by Louis Lombard, Esq., formerly of Utica, later of Wall street, recently of Switzerland, and at present of Egypt. Mlle. Charlotte Wvns, of the Khedivial Opera, and of the Opéra Comique, Paris, sang, and the program was as follows. (It will be seen that Mr. Lombard preceded Mr. Wagner.):

Orchestre de l'Opéra Khédivial (55 exécutants) dirigé par M. Louis Lombard, Mlle. Charlotte Wvns de l'Opéra Khédivial et l'Opéra Comique, Paris, etc.

I PARTIE.
Valse Ecceptrique.....L. Lombard
Historiette.....L. Lombard
Orchestre.

Alone.....L. Lombard
Ma Mie.....L. Lombard
Mlle. Charlotte Wvns.

Aux Alentours de Como (1e audition).....L. Lombard
Elégie.....L. Lombard
Orchestre.

Hommage à Saint-Saëns.....L. Lombard
Orchestre.

II PARTIE.
Ouverture de Tannhäuser.....Wagner
Orchestre.

Prière d'Elisabeth, 3e acte Tannhäuser.....Wagner
Mlle. Charlotte Wvns.

Marche de Tannhäuser.....Wagner
Orchestre.

Prelude de Lohengrin.....Wagner
Orchestre.

Mr. Lombard writes: "I send you this publication (Les Pyramides) as it appears in French, the leading language here in the better circles (although Mr. Lombard is now acquiring the Arabic with its sibilant modes very rapidly). I am writing this very late as the concert only began at 9:30, and I must get this letter into the early train for Alexandria."

The Egyptian paper, Les Pyramides, describes the late festival at the Khedivial Opera House as the greatest artistic manifestation ever seen in Egypt. The house was full of beauty and fashion, and the Khedive honored with his presence the magnificent fête, and remained to the end, giving the sign for the applause enthusiastically tendered to the artists, and to the illustrious composer, Saint-Saëns, whenever he appeared on the stage. Among the numbers by the great Frenchman were the "Danse Macabre," the "Rouet d'Omphale," the "Rhapsodie Bretonne," and the "Septour," in which Saint-Saëns himself presided at the piano.

At the end of this piece the ovation to the master became a veritable triumph. All the artists formed a group around him, and when silence was restored M. Maury read one of the numerous poetical tributes addressed to M. Saint-Saëns. A magnificent conductor's baton and a crown in silver, artistically chiseled, were presented to him amid increased emotion and applause. The crown was the offering of the Société Artistique of Egypt.

Special mention is deserved of an orchestral suite by Louis Lombard, "Hommage to Saint-Saëns," a work of great musical value. Mr. Lombard took the leading part in the organization of the festival. SULEIMAN.

Kingsley Organ Recital.

THE last of the series of free organ recitals by Bruce T. Kingsley was given on the evening of March 19, at the Second Church of Christ, Scientist, Sixty-eighth street and Central Park West.

There has been increased interest shown in each of these recitals, the attendance each evening being noticeably greater.

The enthusiasm of the audience, prepared to enjoy the last of these series, was manifested in most hearty applause greeting Mr. Kingsley upon his appearance.

In the opening number, Fantaisie in F minor, Mozart, Mr. Kingsley expressed a keen artistic sense and care. In most cases where pedal technic is required, it appears labored and heavy and inclined to cover the other parts; not so in this rendition. Though there is most difficult pedaling in this number, it was played with great ease and grace, and being subdued to harmonize with the rest of the accompanying parts made it artistically noticeable.

Second on the program was Mendelssohn's "Scotch Symphony." The most characteristic feature in the performance of this was the beautiful tonal effect produced. In the next, Toccata and Fugue in D minor, Bach, there was most delicate phrasing, together with a final, tremendous climax upon a simple subject, and yet throughout each subject was distinguishable, clean and clear in its own voice.

In direct contrast to this forceful and scholarly number

came the Minuet and Albumblatt of Grieg. In these was seen the exquisite and sensitive taste of the performer.

So enthused was the audience that Mr. Kingsley was twice recalled and finally responded with an encore.

The "Rosamunde" overture, by Schubert, was delightful. The introduction with its plaintive woodwind effects brought to mind the love romance of Rosamunde. The utmost delicacy was shown in the following quick tempo.

The French Serenade, by Piérne, proved most pleasing, a bit of pure melody with a delightful accompaniment, played in a most piquant, graceful manner, again arousing an encore. Mr. Kingsley played the last two numbers from an intimate knowledge of the orchestral score, hence was in a position to bring out striking orchestral effects.

In Prelude "Tristan and Isolde," and Overture to "Die Meistersinger," by Wagner, this opportunity was given, and it was most admirably done. In one part there were three distinct motifs, and each was easily distinguished. Such playing merits the highest praise and appreciation of a music loving public, which has been most cordially given this gifted young artist.

A Walker Recital.

FRANCIS WALKER'S recital on the evening of March 17 was given before a crowded audience that grew more and more enthusiastic to the close of the remarkable program. The songs were carefully chosen as compositions most effective for such treatment, and were preluded with the stories upon which they are based. The relating of these stories of history and tradition showed careful research by Mr. Walker and were a feature quite unique in recital work. Mr. Walker was in capital voice, and his powerful baritone gained in vigor and volume, so that the two Beethoven songs were given with the noblest solidity. The piano accompaniments were finely played by Mrs. Harry F. Irvine, and the organ parts by the singer himself. The program is appended:

The Two Grenadiers.....Wagner
Prometheus.....Schubert
The Fox Gathers 'Round Us.....Gustav Ernest
Sir Olaf.....Loewe
Piano, The Erlking.....Schubert-Liszt
Mrs. Harry F. Irvine.

Archibald Douglas.....Loewe
Organ and piano, Roland's Rock.....Reissiger
Scena from Don Carlos.....Verdi
Organ and piano—

In Questa Tomba.....Beethoven
Creation's Hymn.....Beethoven

A Rubinstein Letter.

IN his entertaining weekly column of musical gossip Henry T. Finck, of the New York Evening Post, says:

An interesting letter written by Rubinstein to the Viennese conductor Abert is printed for the first time in the February number of the Zeitschrift der Internationalen Musikgesellschaft. It is dated 1864. After referring to his various operatic and orchestral projects Rubinstein remarks:

"The situation of composers is really too absurd. If they have a good position, its requirements leave them no time to compose; and if they have no position, the anxiety in regard to their daily bread takes away all freshness and buoyancy from their thoughts. The ideal state of affairs would be that an artist, after a period of privations (necessary to steel him in regard to life as well as art), should have a pension to enable him to work in peace and without further obligations. But this will always remain a mere ideal, since for its realization it would be necessary that every ruler be as young as the King of Bavaria and every artist as 'interesting as Wagner.'"

A Reception for Roger-Miclos.

EDMUND RUSSELL gave a reception in his apartments in Ardsley Hall Monday night for the French pianist Madame Roger-Miclos. Mme. Lillian Blauvelt assisted in receiving with the host and guest of honor. The musical program was brilliant, as it included numbers by Madame Roger-Miclos, Madame Blauvelt and Heather Gregory.

Marble Collegiate Church Choral Society.

THE Choral Society of the Marble Collegiate Church, at Twenty-ninth street and Fifth avenue, this city, has achieved a high position in musical circles, and is now one of the leading organizations of its kind. Starting some three years ago with a comparatively small number, it has steadily increased both in size and proficiency until now it has nearly 100 fresh, vigorous and well trained voices. Two concerts are regularly given each season, as well as the music at the church on Good Friday, Easter and Christmas. We have already commented in these columns upon the excellent work done by this society, especially with respect to the sympathetic interpretation of the music rendered. The high state of efficiency thus reached is principally due to the untiring and faithful efforts of the musical director, Richard T. Percy, who has the true artistic temperament and has been able to transmit something of this to his chorus. The result of his careful training is a finished performance such as is seldom heard outside of the professional ranks.

A musical service will be given at the Marble Collegiate Church at 4 o'clock on the afternoon of Good Friday, April 10. The program selected includes three Chorales by Michael Haydn; "A Legend," by Tschaiakowsky; "Penitential Office," by Stainer; "Sevenfold Amen," by Stainer; "Nunc Dimittis," plain chant.

The second subscription concert of the season will be given on the evening of Friday, May 8. Last Friday evening an informal reception was given by the Choral Society in the parlors of the Marble Collegiate Church. The vocal part of the entertainment consisted of songs by Charles C. Pritchard, president of the society, and by Gilbert Ray Hawes, Esq.

Burrows Primary Method Exhibition.

MRS. CAROLYN WADE GREENE, who has two large classes in this method for children in Brooklyn and one in New York (the latter branch at the Riesberg studio, 954 Eighth avenue), gave a public demonstration, the twentieth lesson, on Wednesday, which was attended by a goodly number of interested people, parents and interested professionals, the latter likely to take up this method. The prize for regular attendance and best advancement, a gold ring set with three turquoises, was awarded to Doris Nevin. The week previous Mrs. Greene gave a similar exhibition in Brooklyn, and the Brooklyn Weekly said this in part:

Forty-seven guests witnessed the closing exercises of the first term of the Bay Ridge branch of Mrs. C. W. Greene's classes in the Burrows Primary Music Method at her home, No. 506 Fifty-sixth street, last Friday evening.

Under a canopy of the class colors, blue and white, the children, ranging in age from five to fourteen, sang and demonstrated the songs and stories, sang the scales and intervals, telling the latter by ear when struck on the piano, while the advanced class wrote intervals, airs and chords by ear on the blackboard, also time drills.

The beginners wrote and told at sight all the bass and treble notes, striking them on the piano afterward, explaining rhythm and accent, beating and accentuating all kinds of time played by the teacher; also explaining the method of playing legato, and illustrating it by playing little piano exercises.

The first prize for the term's work was awarded to Miss Madeline Baker, of the beginners' class, while Miss Zada Genuque, of the advanced class, won the prize for that work.

Visiting members of the Borough Park class were Misses Clara Woods, Merle Woods and Ruth Hadley; Master Norman Woods and Charles Hadley. These wore their class colors of pink and white, while class rosettes and pins of blue and white were presented to the Bay Ridge class.

Solos were played by the Misses Lasher and Woods. Exercise work was shown by the Misses Genuque and Whittaker, and scales and arpeggio work by Master Hibbard.

Miss Rebecca Mackenzie's Success.

IN the concert given Saturday afternoon, March 14, in Carnegie Hall, in aid of the famine sufferers in Northern Sweden, before an audience that filled every available space in the hall, Miss Rebecca Mackenzie, the soprano, achieved a most extraordinary success, creating with her singing a demonstration of enthusiasm that partook of a real ovation. The other soloists of the concert were Madame Schumann-Heink and Magnus Elmblad, of the Metropolitan Opera House; Miss Martina Johnstone, violinist; Mr. Dahm-Petersen and Mr. Erickson.

PORTRAITS OF

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PUPILS

J. S. DUSS.

THE one great characteristic of J. S. Duss is genuineness. He came to attention first as a band director and was incidentally advertised as a musical enthusiast with an unlimited bank account. He was genuine in both roles. Mr. Duss, whose portrait appears on the title page of this edition, was found to be a genuine musician, a thorough drill-master and a hale fellow well met with his many new friends. But at the same time he was also a strictly genuine business man, possessed of the highest business principles and as strictly demanding his due.

Good musicians are seldom good business men. Money and melody are not good bedfellows. The world's great artists have been either spendthrifts or financial bankrupts. But here was a man who made both money and music, who was as much at home with figures as with fugues. His mind turned with airy grace from stocks and bonds to symphonies and marches. He was a millionaire Dr. Jekyll by day and musical Mr. Hyde by night. But he was absolutely genuine in his duality. Like the famous character in "Olivette" he "never mixed." He finished his financial deals before he ascended his rostrum. He forgot the charms of Mendelssohn and the philosophy of Richard Strauss when he was planning his 4 per cents. He was genuine, too, in his musical likes and dislikes.

"Music differs but little from the other arts," says Mr. Duss. "We are not attuned to the same music any more than we are attracted by the same pictures or the same authors. Dickens and Thackeray are rarely loved by the same reader. He who is dazzled by the impressionist school will hardly enjoy the details of a Meissonier canvas. And so in music a rabid Wagnerian is seldom charmed by the simplicity of Mozart. Now, in every audience there are these differing listeners—each one bound up in his own musical god. And the true interpreter must so arrange his program as to please all. He must satisfy the Beethoven enthusiast and the lover of a Strauss waltz. He must please the Wagnerian and tickle the palate of the sentimentalist. He must picture in his orchestra the flaming tints of the moderns as well as the cool exactions of the classicists. He must know all music in order to interpret all music."

Mr. Duss practices what he preaches. He is a musical cosmopolitan. He is at home in all schools. Whether it be an operatic scene or a Haydn Symphony he gives it the proper orchestral color. And it is for this reason that he has become so universally popular. Now add to this catholicity of taste and ability to express every shade of meaning of the various composers an intense sympathy with both men and music, a magnetic personality coupled with uncommon physical and mental force, and you have Duss.

As a young man he was known for his physical prowess. When he assumed the reins of government of Economy he became the Pierpont Morgan of Western Pennsylvania. As soon as he was heard at the head of the organization known as Duss' Band he was acclaimed a great musical interpreter. He has been a practical preacher, a practical business man and a practical musician. He is genuine. He rings true. He is interesting, instructive, entertaining in his music. He is a man "with a message."

The route of the Duss combination's spring tour will be as follows:

Wednesday, April 29—Evening.	Scranton, Pa.
Thursday, " 30—Evening.	Reading, Pa.
Friday, May 1—Evening.	Baltimore, Md.
Saturday, " 2—4 p. m.	Washington, D. C.
Saturday, " 2—8 p. m.	Wilmington, N. C.
Sunday, " 3—Evening.	Columbia, S. C.
Monday, " 4—Evening.	Charlotte, N. C.
Tuesday, " 5—Evening.	Asheville, N. C.
Wednesday, " 6—Evening.	Knoxville, Tenn.
Thursday, " 7—Matinee.	Atlanta, Ga.
Thursday, " 7—Evening.	Atlanta, Ga.
Friday, " 8—Matinee.	Nashville, Tenn.
Friday, " 8—Evening.	Nashville, Tenn.
Saturday, " 9—Matinee.	Memphis, Tenn.
Saturday, " 9—Evening.	Memphis, Tenn.
Sunday, " 10—Evening.	Memphis, Tenn.
Monday, " 11—Evening.	St. Louis, Mo.
Tuesday, " 12—Evening.	Kansas City, Mo.
Wednesday, " 13—Evening.	Topeka, Kan.
Thursday, " 14—Evening.	Lincoln, Neb.
Friday, " 15—Evening.	Omaha, Neb.
Saturday, " 16—Matinee.	Des Moines, Ia.
Saturday, " 16—Evening.	Des Moines, Ia.
Sunday, " 17—Evening.	Davenport, Ia.
Monday, " 18—Evening.	Milwaukee, Wis.
Tuesday, " 19—Evening.	Detroit, Mich.
Wednesday, " 20—Matinee.	Detroit, Mich.
Wednesday, " 20—Evening.	Detroit, Mich.
Thursday, " 21—Evening.	Kane, Pa.
Friday, " 22—Matinee.	Utica, N. Y.
Friday, " 22—Evening.	Utica, N. Y.
Saturday, " 23—Matinee.	Syracuse, N. Y.
Saturday, " 23—Evening.	Syracuse, N. Y.
Sunday, " 24—Evening.	Rochester, N. Y.
Monday, " 25—Matinee.	Toronto, Can.
Monday, " 25—Evening.	Toronto, Can.
Tuesday, " 26—Evening.	Ottawa, Can.
Wednesday, " 27—Evening.	Montreal, Can.
Thursday, " 28—Evening.	Troy, N. Y.
Friday, " 29—Evening.	Hartford, Conn.

JEAN GERARDY.

JEAN GERARDY, the well known 'cellist, made his reappearance in England February 26 at St. James' Hall, after an absence of five years. Five years ago he was a boy virtuoso, who showed such extraordinary talent that high hopes were entertained of his career. During his absence from England M. Gérardy has rapidly developed his talents to such an extent that he has now firmly established his claim to be ranked among the great 'cellists of the day. He has toured in America, Australia and elsewhere with the greatest success, and has quite recently appeared in Berlin with the Philharmonic Orchestra, and won for himself golden opinions on all sides. As will be seen from the accompanying press notices, his London reappearance was a brilliant success:

The years that have elapsed since M. Jean Gérardy first appeared as a violoncellist in London, when his chief claim to recognition was the wonderfully developed ability of a mere youth, have evidently not been wasted. Yesterday afternoon he reappeared in St. James' Hall; and, though he is still young, all evidence of youthful unripeness has now disappeared, and he can be judged only by the highest standard of artistic violoncello playing. We use the word artistically advisedly. M. Gérardy has, of course, the complete technical equipment of the virtuoso, but he has the deeper and more valuable qualities of the artist in an even higher degree. His tone is round and full whether in long, sustained phrases or in what is called "passage work;" and the greatest difficulties of Saint-Saëns' Concerto in A minor, of Boëllmann's Symphonic Variations, of the extraordinary version of the second and first movements (played in this order) of what purports to be Haydn's Concerto, so dear to the heart of the modern violoncellist, seemed as nothing to him. Yet this ease of execution was combined with evidently sincere musical feeling and a real idea of style. In consequence, M. Gérardy's success was complete. It was shared in a large degree by M. Ysaÿe, who conducted an excellent orchestra most sympathetically.—The Times, February 27, 1903.

An extremely interesting orchestral concert was given by M. Gérardy at the St. James' Hall on Thursday afternoon. Five years have elapsed since M. Gérardy was in London, and from being a wonderful boy he has developed into a mature artist, one who can certainly hold his own with any living violoncellist. His execution is faultless, and the tone he produces is rich and full. In addition it may be said that he plays with great expression and real artistic feeling. His performance of the beautiful Concerto by Saint-Saëns was admirable. He was also heard in a rather tedious concerto by Haydn, containing an interminable cadenza, which, however, he played with extraordinary finish. The orchestra was conducted by M. Ysaÿe, who has before now proved that he is as great a conductor as he is a violinist.—Morning Post, February 28, 1903.

Jean Gérardy, absent from this country during several years, reappeared yesterday afternoon on the scene of his old exploits and was welcomed by a goodly audience. The re-entry took place under

proper conditions of state and dignity, for not only was an orchestra in attendance, but no less a man of mark than Mr. Ysaÿe conducted it. That the young and famous 'cellist had a cordial reception may be easily imagined. * * * He set himself down for two concertos—that in A minor of Saint-Saëns and that in D major of Haydn. The works were in strong contrast, and it might even be said that they covered the whole ground open to the artist, from brilliant bravura to tender and solemn melody. M. Gérardy's playing of the Concerto by Saint-Saëns was masterly indeed. The volume and purity of his tone, the absolute neatness and precision of his execution, were quite remarkable; but more so, if possible, was his "singing" of the expressive melodies which here and there adorn the French master's composition. Here was a performer, indeed—one of the rarest kind, who can "move and manage all the man with secret art," doing it in apparently the simplest and easiest way. But the 'cellist's power most appeared in Haydn's work, one known and loved by every master of the beautiful instrument. We do not speak positively, but our impression is that M. Gérardy used Gevaert's edition, with the cadenza written by the Belgian musician. However that may have been, his rendering of the work, especially of the tender and beautiful adagio, was a long delight, almost making one believe that even in this imperfect world there are some perfect things. We trust that other concerts will follow yesterday's success.—Daily Telegraph, February 27, 1903.

When M. Jean Gérardy first appeared in London it was obvious that he was destined for a great career, and his reappearance at St. James' Hall on Thursday only served to show that these predictions were fully justified. M. Gérardy, though still young, is now a finished artist and a most welcome addition to the list of violoncellists of the day. Simple though the music sounds, Haydn's Concerto in D is a very difficult test, and not many players would have done it such perfect justice as did he. Quite apart from his very fine technique, his tone is so exceptionally rich and sympathetic, and his sense of phrasing and talent for expression so perfectly developed that the performance was memorable in every way.—Daily Graphic, February 28, 1903.

Herrmann Klein's Musicale.

HERRMANN KLEIN gave a musicale at his residence, 154 West Seventy-seventh street, Monday afternoon. The program included the cycle "In Fairyland," by the English composer Orlando Morgan. The singers were Miss Anita Rio, Mrs. Florence Mulford Hunt, Dr. Ion Jackson and Dr. Carl Duft. Miss Dorothy Schoenfeld and E. J. Calthrop, pupils of Mr. Klein, sang and their art was heartily applauded. Hubert Arnold, the violinist, and Julian Pascal, pianist, performed solos. Miss Dally played the accompaniments for the cycle. The music throughout the afternoon was greatly enjoyed by the guests.

Some of those present were the Misses Frohman, Daniel Frohman, Miss Brees, Mme. Maurice Grau, Mrs. Edward Love, Hermann Hans Wetzler, Miss Emma Thursby, Mrs. George Place and Miss Margaret Illington.

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EMILE SAURET.

The files of the London Musical Times may be found an article on Emile Sauret, which, since the engagement of that famous artist by Dr. F. Ziegfeld for the Chicago Musical College, will be of special interest to the violinists and students of America. The article is of too great length to reproduce here in its entirety, but we give the following extracts:

"The last pupil of De Beriot." This is a distinction that can be claimed by the subject of this biographical sketch. Thus, if De Beriot was his father, musically speaking, his great-great-great-grandfather was Corelli! The interesting article by Herr Paul David, on 'Violin Playing,' in Sir George Grove's Dictionary of Music and Musicians, gives a pedigree of the tribe of Corelli. Here it is in skeleton form, though the names are by no means suggestive of 'dry bones':

CORELLI, born 1653.
|
Somis, b. 1676.
|
Pugnani, b. 1727.
|
Viotti, b. 1753.
|
Robberechts, b. 1797.
|
De Beriot, b. 1802.
|
SAURET, b. 1852.

"The collateral branches include such distinguished violinists as Geminiani, Leclair, Balliot, Rode, Mori, the Hellmesbergers, Ernst, Vieuxtemps, Joachim, Auer and Sarasate. All these eminent fiddlers, with those whose names are in the pedigree, are the sons of Corelli, the father of modern violin playing. No one who has heard Emile Sauret play upon the instrument of his choice will deny that he is a worthy scion of the noble house of Corelli.

"Victor Emile Sauret was born in the heart of France. He first saw the light on May 22, 1852—Wagner's thirtieth birthday—at Dun-le-Roi, Department du Cher, a town of 4,000 or 5,000 inhabitants, noted for several interesting old buildings, 16 miles south of the city of Bourges. His father having lost his fortune, began to teach music as a means of earning a livelihood; his gifted son was to him as the apple of his eye. Emile's love of music manifested itself almost from infancy. The lively and intelligent boy received his first instruction when he was only six years old, from one Charles Rondolet. The Sauret family removed to Strassburg, and the boy entered the conservatorium of that fortress city, where he studied under one Schwederle. The names of both Rondolet and Schwederle are not to be found in any biographical dictionary, but they deserve to be recorded as having been the earliest teachers of a very distinguished artist. Emile made his first appearance in public at the tender age of eight, when he played a concerto with the orchestra.

"During a residence in Paris Emile was fortunate in making the acquaintance of De Beriot, who became 'like a father' to the boy fiddler. This veteran master of the violin gave him valuable lessons—it is hardly necessary to say without remuneration. Papa de Beriot was a typical 'perfect gentleman,' always kindly disposed, sympathetic and very charming. At this time Sauret benefited by a dual pupilage, as he also took some lessons from Vieuxtemps, one of De Beriot's most eminent pupils. Vieuxtemps was the very antithesis of De Beriot in regard to his bearing, being at times decidedly bearish. 'But though he now and then treated me very roughly,' recalls M. Sauret, 'yet he was a very kind friend to me. For instance, he presented me with his bow (which I now use) after a concert at which I played.' In Paris Sauret studied harmony with M. Victorin de Joncieres.

He was never a pupil at the Conservatoire of Paris or Brussels, as has sometimes been stated.

"Although young, Sauret followed Wieniawski as the solo violinist at the Promenade Concerts (London). He at once made a great success—so much so, in fact, that Alfred Mellon engaged him for the remaining twelve weeks of the season. In another notice a critic said: 'As the engagement of M. Wieniawski has expired, Mr. Mellon may be congratulated on having found so interesting and competent, though so very young, a substitute for the impetuous Polish virtuoso.' A later advertisement in the Musical World contains the announcement that 'Master Emile Sauret, aged twelve years (sic), will perform from memory, and for the first time, Mendelssohn's Concerto for Violin.' He has played that concerto oftener than any other; between 200 and 300 times, he says.

"Sauret was a great favorite with the Emperor Napoleon III in those brilliant Tuileries days previous to the downfall of the empire. He thinks he must have played before the French court at least fifty times. 'The Emperor was always very kind to me,' he says. In 1872, fired with patriotic enthusiasm, Sauret made a long concert tour in France, under the patronage of M. Thiers, President of the Republic, in aid of those who had been left destitute by the loss of husbands or fathers during the Franco-Prussian war. In the same year he paid his first visit, under the auspices of Max Strakosch, to the United States, where he met with that success which has attended him upon his six subsequent concert tours. During one of his American visits he had as his colleague Mme. Arabella Goddard. He made his debut at the Leipzig Gewandhaus in May, 1876, with Mendelssohn's Violin Concerto, and was very warmly greeted. He had often played there and is a great favorite with that very critical audience. * * *

"It is hardly necessary to say that M. Sauret has known all the most distinguished musicians of his time. Moreover, he can claim to have been friendly with all of them—not in the mere conventional sense of the term, but in the bonds of mutual admiration, love and sympathy. Here are the names of those forming the camaraderie of Emile Sauret: Liszt, Rubinstein, Hans von Bülow, Brahms, Tschalkowsky, Wagner, Rossini, Grieg, Saint-Saëns, Ferdinand Hiller, Max Bruch, F. Gernheim, Eugen d'Albert, Moszkowski, Niels W. Gade, Svendsen, Xaver Scharwenka, Jadassohn, Karl Klindworth, Leschetizky, Emil Sjogren, Edouard Schutt, Norman and David Popper.

"Among violinists he recalls pleasant intercourse with Wieniawski, Sivori, Bazzini, Ernst, Alard, Leonard, Dancla, Laub, Hellmesberger, Ferdinand David and Sarasate, who has often played duets with him in his house in London. 'I can call them all my friends,' M. Sauret remarks, as he recalls the names of great musicians he has known.

"Speaking of Liszt, he says: 'Ah! that was a great man. We gave two concerts together, and he was very good to me.' Two interesting extracts from Liszt's letters (Miss Constant Bache's excellent translation), having reference to Sauret, may be quoted. The first is to Liszt's pupil, Vera Timanoff, the distinguished Russian pianist. Liszt writes in the summer of 1879:

"A hearty welcome to you, Illustrissima, and pray tell M. Sauret that I shall be delighted to make closer acquaintance with him. I greatly admired his superb talent in Vienna. * * * You know my rule, never to bother anyone, and least of all artists; but if M. Sauret should feel inclined to play something at the Hofgarnerei this morning it would give me great pleasure.

"In any case I invite him to come (at 11) with you, and I shall request you to fulfill your promise of captivating us by your performance (not by dancing, but by your superior fingering) of Rubinstein's ballet, 'Fera-mors.' Yours affectionately, F. LISZT."

"The next extract is from an interesting letter, dated 'Weimar, April 29, 1884, to M. Camille Saint-Saëns,' which concludes thus:

"Very much vexed to be unable to make a place for one of your grand works—such as your superb Mass, or

some Poeme Symphonique—in the program of our next Tonkünstler-Versammlung, at Weimar, from the 23d to the 28th May. Sauret is going to play your Third Concerto, and I will send you this overloaded program. If you come to hear it, it would be a very great pleasure to

"Your admiringly and cordially attached

"F. LISZT."

As a coda to this sketch of M. Sauret's career, we are glad to be able to furnish this interesting sidelight upon him as a teacher, jointly contributed by two of his pupils at the Royal Academy of Music, Miss Edith Byford and Miss Nettie Atkinson:

"We cannot in any way do justice to Mr. Sauret's qualities as a musician. Not only has he one of the largest repertoires of any violinist, but he is able also to play all the accompaniments to the most difficult concertos by heart! Having played all the modern concertos under the direction of their several composers, Mr. Sauret's teaching of them is of exceptional value.

"He will teach a beginner of talent with as much care and interest as he takes with his most advanced pupils, who have already made a name for themselves. Although such a prolific composer, he is, in our experience, the only teacher who never suggests that his pupils should learn his own compositions. He is, of course, able to assist his pupils to obtain work, and he never loses an opportunity for helping on the deserving ones.

"One of the great features of the summer term at the Royal Academy of Music is the birthday party on May 22, when his pupils are invited to spend the afternoon at Mr. Sauret's charming house in London road, St. John's Wood, and which they can never be induced to leave until their host and teacher gives them the treat of the afternoon by playing only as he can. We think that no professor can have more thoroughly gained the respect and affection of his pupils."

Anderson-Baernstein Recital.

SARA ANDERSON and Joseph Baernstein will give a joint song recital at Aeolian Hall, Fifth avenue and Thirty-fourth street, on Thursday afternoon, April 2, at 3:30. Florence Brown Shepard, accompanist, and assisted by Frank Taft at the Aeolian pipe organ. The program will be:

Sixth Organ Concerto.....	Handel
Allegro. Larghetto. Allegro moderato.	Frank Taft.
Night Hymn at Sea.....	Thomas
Musical Dialogue.....	Helmund
Sara Anderson and Joseph Baernstein.	
Elliland Cycle.....	von Fielitz
Joseph Baernstein.	
Bettler Liebe.....	Bungert
In der Rosenlaube.....	Bungert
Berceuse, Paul et Virginie.....	Masé
Chanson du Tigre, Paul et Virginie.....	Masé
Sara Anderson.	
Offertoire sur deux Noël.....	Guilmant
Frank Taft.	
Love Me or Not.....	Secchi
I'm a Roamer Bold (Son and Stranger).....	Mendelssohn
Lassie with the Lips Sae Rosy.....	Fisher
Quick, We Have But a Second.....	Stanford
When I Was a Page.....	Verdi
Mohac's Field.....	Korby
Joseph Baernstein.	
The Violet.....	Hood
Clover.....	MacDowell
Yellow Daisy.....	MacDowell
Bluebell.....	MacDowell
Spring Flowers.....	Reinecke
Sara Anderson.	
Die Sperlinge.....	Hildach
Einen Brief Soll ich Schreiben.....	Jadassohn
Sara Anderson and Joseph Baernstein.	

Victoria Boscho.

VICTORIA BOSCHCO, the Russian prodigy, will give a piano recital at the Waldorf-Astoria Tuesday afternoon, March 31. The program would be a test for any mature artist. The proceeds of the recital are to start a fund which will enable the young pianist to continue her studies with Mr. Burmeister in Dresden, Germany.



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AMERICAN VIOLIN MAKERS.

THE New York Sun recently published the following article, under the heading, "No Real Violin Makers Here":

The newspapers recently recorded the death of a Brooklynite who was said to be one of the oldest violin makers in the United States. That statement has moved a man who is of the fifth generation of a family of violin makers to assert that there are no violin makers in this country. The man who makes this declaration formerly worked for the late William Elsworth Hill, of London, who was considered to be the greatest expert on the subject of violins of his time.

"We read every little while," he said, "that some noted American violin maker is dead. Now, there aren't any violin makers in this country in the true sense of the word; at least, there are only a very few and none of them makes an instrument that is really good.

"There are a good many signs bearing the words 'violin maker' outside shops in this town. I've got such a one in front of my establishment, but we don't make violins any more. There is no money in them.

"What I do, and what most, if not all, the other alleged makers do, is to import violins in the rough and tinker them up, remodel and finish them and sell them as our own, with a date and label inside telling that they are of a celebrated model.

"The last violin I made was finished about ten years ago. It kept me busy for ten days and I got only a little more than \$100 for it. But I can import from Germany a good violin in the rough for \$10, fix it up with no great amount of work and sell it for \$25. That's what these other makers do, too, along with violin repairing, which pays pretty well.

"The trouble is that we can't compete with the cheap labor of Germany. I don't suppose you would believe it, but I can buy all the violins I want in Germany for 80 cents apiece.

"Five or six different men make the parts in these foreign factories and they throw them out very fast. The workmen get very small pay and their violins come to this country so cheap that it isn't possible to compete with them. Of course, those 80 cent violins aren't any good except that they are cheap, but the Germans also make good instruments as well, and much cheaper than we can here.

"At present the Germans make the best instruments and have the call. From 1848 to 1862 the Frenchmen did all the best work, but after the Franco-Prussian war the Germans knocked them higher than a kite. I don't think there is a maker alive today that can fashion a truly great violin, though it is impossible to be absolutely sure of that, as it takes an instrument a good many years to find itself.

"I know that the man who was said to have been the greatest violin maker in this country, George Guimonda, who died in Astoria some years ago, worked over imported violins and put his name on them. He sent a violin to the Vienna Exposition and called it his Kaiser Guarnerius.

"There was some doubt about the maker of the instrument and the Exposition authorities had Hill, with whom I worked on the other side, come and look at it. He pronounced it a genuine Guarnerius, and the authorities decided to give Guimonda no credit for it.

"Later on Guimonda showed me the instrument and told me that he made it. I looked it over and told him that the head of the maker of that instrument would never ache again. He protested that it was his work, but I was sure that I was right.

"Working with Hill in London I had occasion, in repairing, to take apart violins made by most of the great makers. At that work I came to know the characteristics of makers whose names stand for all that is great in violins, and I saw some of the traits of Guarnerius in the violin which Guimonda said he made. There are little tricks about the joining, little touches in finish and model that cannot be disputed, and it was by them that Hill made his decision.

"Although we don't make violins in this country, we do make bows, which have as much to do with a good tone as the instrument itself. There is more money in bows and there is more art in them than in a violin.

"I get as much as \$100 for my best bows, which are mounted with tortoise shell and solid gold. At present I am making a lot of bows which depart radically from anything that has gone before.

"All the bows you usually see are made of Brazil wood. These new ones are constructed of Malacca cane glued in six strips like a split bamboo fishing rod and spliced to a tip and frog made of Brazil wood. A lot of work is required to finish one of them, but when completed it is tough as steel, will not warp, weighs only an ounce and will improve with age.

"Strength and lightness are the vital points of a bow. Of course it must have the proper bend, but it must not weigh more than an ounce and a half and the tip and frog must be constructed on a perfectly straight line. There's a lot of art in the bow, I tell you.

"We have been making them in our family for five generations, each generation following the traditions of our forefathers, and, we think, improving a little all the time.

"Louis Tourte, who lived in Paris about 180 years ago, made the best bows of his time. Then his son forsook the trade of watch-

maker to follow his father's trade and excelled the work of his parent. The general model set by those men is followed yet with a few minor changes."

The foregoing article is brimful of errors. It is based on misinformation and untruths. He who wrote it must be as ignorant of the violin as a pig is of the nebular hypothesis. However, it is well known that whenever a daily newspaper writes about music or musical instruments it is certain to commit grotesque mistakes.

In the autobiography of George Gemünder, whom Wilhelmj pronounced the greatest violin maker that ever lived, it is well said: "It is an indisputable fact that of all products of art in the world the violin has been least understood. This wonderful instrument has remained an enigma to the musical world until now. How fortunate it is that this instrument does not understand human language, by which circumstance it escapes that medley of critical remarks which are made in its regard."

When a writer who knows nothing of the violin, its structure, its history, or its musical value, attempts to enlighten the public he invariably falls into blunders. The article illustrates to what lengths ignorance can go. It is an illustration of a comment upon the famous dictum of the German poet: "The gods themselves are powerless against stupidity."

The assertion that America never has produced a real violin maker is absurd. George Gemünder, whose death occurred only a few years ago in Astoria, at an advanced age, was regarded both in this country and in Europe as one of the most scientific violin makers who ever lived. The best violins which came from his hands were in every respect as well made as those which were fashioned by the old masters of Brescia and Cremona. In the great World's Fair in Vienna in 1873 there was a sharp rivalry between the violin makers of various countries. One of the competitors was George Gemünder, who exhibited a set of his violins, exact patterns of those made by Maggini, Stradivarius, Guarnerius and Gaspard di Salo. A large prize was offered to the luthier who should present the best copies of the famous old Italian makers. The committee of award was composed of eminent connoisseurs, practical violin makers and well known violinists. One of the latter was Dr. Joachim, then in his prime. Another of the judges was one of the Hills, of London, regarded as second to no violin expert in Europe. After a rigid investigation, the many violins being subjected to a severe test, it was unanimously decided that the instruments entered by Gemünder exceeded in beauty of finish and beauty of tone, in perfection of detail, and in scientific workmanship, all others that were placed on exhibition. Before the award was announced, however, several members of the committee expressed the opinion that the Guarnerius violin of Gemünder was not an imitation at all, but a genuine, original Guarnerius. The violinists thereupon subjected the instrument to new tests, and finally a majority of the committee concurred in the opinion that a fraud had been practiced upon the exposition authorities, in that the American violin maker had attempted to deceive the judges by entering as a copy an original Guarnerius. Thereupon Mr. Gemünder caused to be published in the newspapers of Vienna and Berlin statements signed by himself, which indignantly repelled the accusations which had been made against him; and he proposed to offer indisputable evidence of the authenticity of the works which he claimed as his own. Finally the matter was investigated in the most exhaustive way, and Mr. Gemünder was overwhelmingly sustained. The violin which was so nearly like the original as to deceive the foremost experts in Europe was christened the "Emperor Violin." In regard to this Mr. Gemünder, in the work already referred to, says: "Its introduction as the 'Emperor' violin had a force and pungency which tickled the professionals, and what surprises all belief is that they themselves crowned the work. It was indeed the greatest premium that I could gain, in spite of all the pains which those men gave

to themselves to deprive me of my merit. Thus a moral prize ranks higher than a piece of metal. Although many mocked at the high price, yet no such violin could be made by those deriders should millions of dollars be offered to them. Therefore an unrivaled artist has a right to fix any price on his production. Although an offer of \$3,000 was made for it, yet nobody was authorized to sell it, even if \$10,000 had been presented." So much for the elder Gemünder.

His son George is now a resident of New York, and follows his father's profession. Many competent judges ascribe to him just as great skill as his illustrious father possessed.

Besides this violin maker there are a number of others who deserve the highest praise for their artistic productions. John Friedrich & Brother, of Twenty-sixth street and Fourth avenue, long have enjoyed the very highest reputation as violin makers. Some of their products have been exhibited in the musical cities of Europe, and have received the stamp of approbation, not only from famous violinists, but from rival violin makers as well. These workmen make every part of the instrument. It is not true that they import violins in the rough and then give them the finishing touches after placing their labels inside. This proceeding would be unworthy of artisans who so highly value their own reputation.

Another violin maker of extraordinary ability is Hans Tietgen, of 54 Fourth avenue, New York. This eccentric genius has been giving his days and nights to the study of the violin for the past twenty-five years. He has sought diligently to rediscover the famous varnish which was used by the early masters of Cremona and Brescia, and now is confident that he has found the secret. Some of his recent productions seem to substantiate the truth of his claim. Several violins which he has finished within the last year are masterpieces, not only in appearance but in tone. They have been played in competitive tests with the finest examples of Stradivarius, Guarnerius, Amati, and have held their own nobly. Mr. Tietgen certainly makes every part of the violin. So the article in the Sun does him and the others a gross injustice.

Besides the violin makers whose names already have been mentioned, there are some others worthy of a place in this category. Enough, however, has been said, to prove that the article copied from the Sun is replete with errors.

By Louis Blumenberg, Violoncellist.

The article which appeared in the New York Sun recently about violins is not creditable to that paper. It states that there are no violins made in this country and endeavors to belittle the fame and character of the late George Gemünder, who died in Astoria, L. I., a few years ago. The Sun should have investigated this subject before permitting its columns to be utilized for the purpose of stigmatizing as frauds the various violin makers of this country and casting slurs upon so great an artist as George Gemünder was. The "Kaiser Violin" of George Gemünder was made by him. Many other remarkable violins, violas, violoncellos and one superb contra bass are in existence here and in other cities as monuments to the greatness of George Gemünder. How often was I in old Gemünder's workshop in Astoria and with what reverence and enjoyment have I spent hours there with that fine old man!

During three seasons in this country I played a George Gemünder 'cello, which was admired everywhere it was heard. The 'cello, which was at the Crystal Palace Exposition, London, in 1851, is in the possession of Mr. Converse, of Philadelphia, and formerly belonged to a Mr. Kieckhofer, of Washington. Who dares to say that these two fine instruments were not made by George Gemünder? There are so many absurd statements made in print about "fiddles" that it is about time for fiddlers to come forward and protest in print.

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cellent violin makers. I have played upon some of their 'cellos. Hans Tietgen, of this city, makes splendid violins. The late Charles F. Albert, of Philadelphia, acquired a great reputation for violin making. George Gemünder, Jr., is now making violins here.

There are many frauds perpetrated with old instruments and the world is full of "fake" stories about so called Strads, Amatis, Guarneriuses, &c., but the makers of new instruments in the United States can generally be relied upon as making every part of their instruments, excepting possibly the fingerboards, tailpieces, pegs and bridges, which are of course not intrinsic parts.

Piano Recital in New Orleans.

MISS MAY RANDOLPH, a talented Southern pianist, gave a recital at her home in New Orleans, La., at which she was assisted by Mr. Kaiser, a local violinist. An extract from a report in one of the New Orleans papers says:

The recital was a serious, strenuous and eminently successful effort to present, in the short space of an hour, the best that there is in the annals of 400 years of musical composition for the piano. In this, its historical aspect, the program was especially interesting, comprising as it did, in well graded sequence, admirably chosen examples of the classical, the romantic and the modern period. And the arrangement of the successive numbers was the result of an acute and accurate insight into the best results obtainable from the juxtaposition of kindred keys and contrasting time schemes. If any part of the performance called for especial commendation it was the rendering of the Beethoven, Schubert, Rameau and Bach numbers, which were played in a style and interpreted in a spirit that bespoke consummate artistry and an appreciation of classical forms and ideas at once delicate and profound.

The program was as follows:
Sonata, op. 27, No. 2 (Adagio sostenuto).....Beethoven
Impromptu.....Schubert
Two Little Minuets.....Rameau
Sicilienne.....Bach
Prelude, B flat.....Bach
Miss Randolph,
Sonata, piano and violin, F major, op. 8.....Grieg
Mr. Kaiser and Miss Randolph.
Etude, E minor, op. 25, No. 3.....Chopin
Etudes Symphoniques.....Schumann
Miss Randolph.
Scotch Poem.....MacDowell
To a Wild Rose, from Woodland Sketches.....MacDowell
Prelude.....MacDowell
Capriccio, op. 116.....Brahms
Miss Randolph.

—The Times-Democrat, Sunday, March 15.

Harry J. Fellows at Erie, Pa.

UNDER the direction of Harry J. Fellows, Coleridge Taylor's dramatic cantata, "Hiawatha's Wedding Feast," was sung at the Central Presbyterian Church, Erie, Pa., Tuesday evening, March 10. There was a chorus of fifty-five voices, and besides directing the performance Mr. Fellows sang the tenor solos. Mrs. Charles McKean was the soprano. Before singing the cantata a miscellaneous program was given by Mrs. Gertrude Colley, pianist; Mrs. Bessie Brown Richer, reader, and the Schumann Quartet.

One criticism on the concert included these paragraphs about Mr. Fellows:

The singing of the large chorus showed the result of careful rehearsals and was an admirable example of all that is good and desirable in choral work.

The tenor solo, "Onaway, Awake, Beloved," was a song of rare beauty, which Mr. Fellows

Sang in accents sweet and tender,
Sang in tones of deep emotion.

The words of the poet tell the quality of the soloist's work better than could any length of critical comment. After the thrilling climax at the close of the song, audience and chorus burst into hearty applause. Mr. Fellows' singing was a delight long to be remembered.

The singing of the choral work was under the baton of Mr. Fellows and was accompanied by an orchestra consisting of Mrs. Colby, piano; Miss Dorothy Smith, first violin; Mr. Butler, second violin; Mr. Stark, cornet; Mr. Nelson, clarinet; Mr. Arbuckle, 'cello.—Erie Evening Herald.

BEATRICE BOWMAN'S CONCERT.

ONE of the best concerts of the waning season was given in Mendelssohn Hall Thursday night of last week by Beatrice Bowman, a young and gifted soprano. The young singer is the daughter of a former music critic of the Sun, and her presence and all that she does bespeak artistic environment. Miss Bowman is already an artist, and so the news that she is going abroad to sing in grand opera will be pleasant but not surprising reading for her friends.

Credit for Miss Bowman's brilliant singing belongs to her teacher, Mme. Anna Lankow, of New York. The young soprano has a voice of lovely quality and remarkable range, and its development shows the method that Madame Lankow teaches and which she ably sets forth in her books on vocal art.

Miss Bowman attempted nothing beyond her powers. Indeed, her program was notable rather for quality than quantity. She sang two coloratura arias, "The Shadow Song," from Meyerbeer's "Dinorah," and the Indian Bell Song from Delibes' "Lakmé," and four songs by Taubert, Richard Strauss and Carl Böhm. The showy arias really amounted to more than is usually the case. First, because the technical difficulties were skillfully executed, and second because Miss Bowman has intelligence and temperament.

The German songs were sung most artistically. After the Strauss Serenade Miss Bowman was compelled to add another song, a delightful one, "Mond Nacht," by Carl Böhm. The applause was hearty, yet discriminating, coming as it did from a cultured audience. Floral tributes, too, were showered upon the singer.

In the matter of assisting artists, Miss Bowman was very fortunate. The Dannreuther Quartet performed Dvorák's "American" Quartet, and, with Paul Tidden at the piano, the beautiful Schumann Quintet. Mr. Tidden played a group of piano solos, and in all aroused the question. Why is an artist of his superior attainments heard so seldom in New York?

Isidore Luckstone played the piano accompaniments for the soprano, and his assistance was in keeping with the high ideals set for the evening.

As a matter of record the program is appended:

Quartet, op. 96, in F major, American.....Dvorák
The Dannreuther Quartet.
Ombra Leggera, Dinorah.....Meyerbeer
Beatrice Bowman.
Quintet, piano and strings.....Schumann
The Dannreuther Quartet and Paul Tidden.
Der Bauer, Kinderlieder.....Taubert
Glücklein, Kinderlieder.....Taubert
Serenade.....Strauss
Beatrice Bowman.
Meditation.....Tschaiowsky
Scherzo.....Mendelssohn
Polonaise, op. 53.....Chopin
Paul Tidden.
Novelletten.....Glazounow
Interludium in modo antico.
Orientale.
The Dannreuther Quartet.
Aria, Indian Bell Song, Lakmé.....Delibes
Beatrice Bowman.

It is reported that Miss Bowman is to sing leading coloratura roles at the Opera in Stuttgart, Germany.

Her farewell concert in New York was given under the patronage of Mrs. A. Newbold Morris, Mrs. Villard, Mrs. Robert C. Black, Mrs. James Duane Livingston, Mrs. Henry Mallory, Mrs. Charles Huntoon Knight, Mrs. Herbert L. Coffin, Mrs. Otto C. Wierum, Mrs. Arpad Gerster, Mrs. Frederick Betts, Mrs. Francke H. Bosworth, Mrs. Henry Ayers, Mrs. William Kehr, Mrs. S. B. B. Stapler, Mrs. Samuel Hanson Ordway, Adele Margulies, Mrs. Henry Codman Potter, Mrs. Charles Mallory, Mrs. Blakeman, Mrs. Charles B. Foote,

Mrs. Frank Holden, Mrs. James Spurr Whitman, Mrs. Ruth Underhill, Mrs. Rudolph Schirmer, Mrs. J. R. Tinkham, Mrs. Maurice Grau, Mrs. Cornelius N. Bliss, Mrs. Charles F. Roper, Frederick Mead, Edward A. Caswell, Charles H. Davis.

WINKLER PLAYS IN BOSTON.

LEOPOLD WINKLER gave a recital in Steinert Hall, Boston, Monday evening, March 16. The audience was cordial and appreciative of the artist's noble performances and, best of all, his unhackneyed program.

Extracts from criticisms follow:

It was worth the while of music lovers generally—professional or otherwise—to attend the first Boston recital of Leopold Winkler at Steinert Hall last night, for, even from varying standpoints, the interpreter and his scholarly program were extremely enjoyable. Here is one of the most virile and reverent of musicians, with none of the affectations or mannerisms of lesser geniuses—but possessing the dignity and easy confidence born of close musical intimacy with the rarest and finest of the masters. There is in Mr. Winkler's playing—for instance, in the Beethoven F minor Sonata, with which the recital opened—a sense not only of perfection of touch but of absolute completeness of reading. So many less mature artists convey, readily enough, their own exalted interpretation without the full ability to carry out the details of the picture. Mr. Winkler finishes his view of a composer's thought with consummate care, and his is the power of the seer and the horizon of the true poet.

There was much variety and subtle contrasting in the program—perhaps most strongly shown in the fourfold second number, beginning with the melting melody of Schumann, "In the Evening," and ending with that rippling bit of Joffe's intricacy, the fragment "At the Spring." Admirably placed with these were the short, bright "Study," by Chopin, and the romantically echoed sentiment of the Schubert-Liszt "Love's Message."

The most representative of Mr. Winkler's numbers was the masterly "Rhapsodie Hongroise," No. 6, by Liszt, one of the most brilliant performances of a program in which wonderful technic was markedly evidenced. A stately minor theme from Handel, a Fantasia full of the touches of tender melancholy peculiar to some phases of Chopin, a minor Gavotte by Silas, a delicate "Water Lily" piece by MacDowell and the stirring "Marche Militaire," by Schubert-Tausig, complete a program of real breadth and genuineness.—The Boston Globe, March 17.

Mr. Winkler, a native of Silesia, gave his first concert at the early age of seven. Somewhat later he studied the piano at the Vienna Conservatory, after which he had lessons from Rubinstein. A series of concert tours followed, and then Mr. Winkler took up his residence in New York, where he still lives.

At his recital of last evening Mr. Winkler displayed a fluent, clean technic and the ability to phrase musically. In his entire performance, indeed, there were no faults of commission; no harsh tone, ugly phrasing, false sentiment or bad rhythm.—Boston Evening Transcript.

One hardly knows how to characterize Mr. Winkler's performance, which was certainly the mildest mannered playing of the season. He is a large, thoughtful faced man, apparently close upon middle life, and his expressions are intellectual, reflective and almost didactic. His finger work is easy, swift and light, and he has a very delightful legato, from which—being, perhaps, his greatest merit—proceeds what seems to be his chief defect, viz., the disposition to lose accent and rhythm in prolonged and equable smoothness. His manner is gentle and careful, and seems to have been formed in the study, rather than molded according to the usual requirements of the platform. The construction of the Beethoven Sonata was lucidly set forth.—Boston Herald.

Thanks to the rivalry of piano houses we are being bombarded with an entire battery of pianists of high degree, and each separate artist administers his dose of Bach, Beethoven, Chopin and concluding fireworks of the modern school. Last night, in Steinert Hall, Leopold Winkler added his double octaves, runs and thrills to the large Boston collection, in a program which omitted Bach but gave all the other chevaux de bataille.

The program began with Beethoven's Sonata in F minor, op. 37, which has received the title of "Appassionata." Although the result was not overwhelmingly successful, Mr. Winkler showed a good understanding of the work. His playing reminded somewhat of the academic style of Karl Klindworth.

After this matters ranged from Schumann and Chopin to Liszt, with but one digression back to the old school, in the shape of an "Air and Variations" by Handel.

Mr. Winkler was heard at his best in those numbers requiring digital dexterity. He is to be commended for a lack of affectation and for presenting technical difficulties without undue display.—Boston Daily Advertiser.

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WITH the business men aroused to earnest activity there remains no doubt whatever that the Thomas Orchestra will be preserved to the glory of Chicago and be housed in a building adequate to the orchestra's demands and merits.

There has been a deep consternation concerning the ultimate end of the organization in which Chicago justly takes her chiefest pride, and at times this consternation has touched the depths of despair, only to demonstrate again, through a season of distress, the principle that "all things work together for good."

In no other way could the people have been aroused to a spontaneous expression of devotion and loyalty to an institution conceived and perfected in their own environment, than by being brought face to face with the near sense of its loss.

The effect has been magical. Everyone has awakened to the realization of the disgrace Chicago would feel if she allowed her most glorious production to slip away for want of nourishing. Every musician, whether great and secure, or struggling along in the wake of the union, has been aroused to enthusiasm—every citizen with pride, artistic or municipal, has been inspired to action, and the mites, great and small, come in a steady stream that promises the best.

This expression, however, is not merely local. From Maine, New York, Pennsylvania, California, Oregon, Washington, Colorado, Texas and all our neighboring States, anxious letters have been pouring in full of inquiry and regret; nor have these States been content with

words, every one has added to the growing subscription until Chicago sees that her responsibility is greater than she knew. The city dare not claim this orchestra as her own—it is a national organization entrusted to her keeping.

In all this Mr. Thomas must find a deep satisfaction almost adequate to his merits.

The program prepared for the twenty-third concert was given its first presentation Friday afternoon before an audience that responded enthusiastically to every number Mr. Thomas had selected:

Overture, Genoveva.....Schumann
A poem for orchestra (MS.), La Bonne Chanson (after Verlaine).....Loeffler
Symphony for Orchestra and Piano op. 23 (on a French Mountain Song).....d'Indy
Symphonic poem, Les Preludes.....Liszt
Parsifal.....Wagner
Good Friday Spell.
Transformation Scene and Glorification.

This splendid program was arranged with the master's usually fine skill, beginning with the melodious Schumann overture, "Genoveva," and working on to the impressive climax reached in "Parsifal." The two novelties given were interesting and much appreciated. The first, a poem for orchestra by Loeffler, was suggested by Verlaine's "La Bonne Chanson," which is full of the poetic fancies of the dawn. That the thematic material was full of possibilities for orchestral interpretation was amply demonstrated. The sense of the infinite so clear in that weird hour, instilling the peace that leaves the mind receptive of every unfolding beauty, was exquisitely suggested by the quiet, neutral tonal colors, and as the mind moves from one object to another at such a time, so did

the music wander on without dwelling long in any place. These wanderings, however, were gathered into the magnificent climax at the close, which was finely given by the orchestra.

The second novelty, Vincent d'Indy's Symphony for orchestra and piano was not unlike the first in spirit, being built upon a mountain song, rich in simple melody. The really novel feature of this production was that though the piano was called into service, it was merely as an instrument of the orchestra and not as soloist, the two complementing each other and forming a beautiful entirety.

Rudolf Ganz proved himself an artist in doing what was required of him with reverence and technical skill. An encore was demanded, to which the pianist responded with Chopin's Etude No. 12 in A minor, which was finely given, though something inappropriate. The treatment of the symphony was immensely satisfactory, running quietly through the first movement on to a series of grateful variations of rhythm and melody in the second, and finally reaching splendid heights, joyous and inspiring, in the third.

The magnificent rendering of the Liszt Preludes aroused the greatest enthusiasm of the afternoon, the applause causing several acknowledgments from Mr. Thomas. And "Parsifal" carried the already uplifted people on into the atmosphere of religious solemnity. It was observed during the entire program that Mr. Thomas and his men were at their very best, putting forth their fine efforts with spirited enthusiasm.

Walter Spry gave the third and last lecture recital in the series at the Chicago Theological Seminary on the 19th. Mr. Spry's work is marked throughout by an earnestness that denotes close study and attention to detail. In the course of his lecture he made graceful reference to the two Chicago composers, Spiering and Sherwood, who appeared on his musical program.

Mr. Sherwood was received in a manner befitting so excellent an artist. His work at the second piano in the Saint-Saëns' Beethoven Theme made the duet one of the finest pieces of ensemble work Chicago has heard this winter.

As was stated in this paper last week, the Rosenbecker Symphony Orchestra is most unsatisfactory in its Sunday evening popular concerts. It has been hoped that these concerts would improve, but upon consideration it would seem that a leader who is content to employ musicians who can demand only \$4 per man, which is \$3 less than the regular union wage, who is further content to appear after only one rehearsal with this band of talent, who cares so little for detail that it is immaterial to him whether the bowing is done in unison, it would seem, we repeat, that such a leader is too little in earnest to earn commendation.

The soloists last week were Ragna Linné and E. C.

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Towne. Madame Linné was not at her best, her tones being off pitch most of the time. Mr. Towne was in his accustomed good form and met with great favor from the audience, but we cannot help marveling that an artist of Mr. Towne's ability should be willing to cope with so poor an accompaniment simply for the sake of a Chicago appearance.

That the people of Chicago desire Sunday concerts is evidenced by the fact that they patronize the ones we have, even though they go away in a dissatisfied and critical mood.

Why not agitate having the Theodore Thomas Orchestra, under Mr. Stock's direction, play the Sunday night concerts and give the people the meat and drink of artistic food instead of the aggravating scraps they now receive. Following is what the Chicago Tribune has to say of these Sunday night concerts:

At the Auditorium last evening the first of a series of "popular concerts" was given, the program enlisting the services of an orchestra of some sixty men under the leadership of Adolph Rosenbecker, and as soloists, Emil Liebling, pianist, and Herman De Vries, baritone. The company of players is the organization which for the last season or two has been heard throughout the Western States and has been known as the Chicago Symphony Orchestra.

That it has nothing in common with the real Chicago Orchestra, of which Mr. Thomas is the conductor, is scarcely necessary to state. Certainly no one who listened to all or a portion of the concert last evening needed other than aural proof of that fact. The playing had extremely little to commend it even to the most casual listener, and the Chicago public, accustomed as it is to the perfection of the Chicago Orchestra, can scarcely be expected to care to hear such rough and inaccurate playing as Mr. Rosenbecker and his men offered last evening. Smaller towns and cities in which orchestral music is a rarity might find something to interest in the performance, but Chicago fortunately has outgrown such.

Mr. Liebling played the Mosakowski Concerto. It is a work conceived and written in an extremely light vein, with abundance of ornamentation and decoration of exceedingly small and commonplace musical ideas. The pianist managed to follow Mr. Rosenbecker's straight-ahead beat—the conductor turned his back on the soloist and went on regardless—and succeeded in carrying the number through to a certain amount of success, despite the ragged accompaniment and the other hampering conditions under which he worked.

The recital given by the pupils of E. C. Towne, assisted by Miss Ethel Freeman, violinist, on March 20, proved a most enjoyable affair. That Mr. Towne is an earnest, conscientious instructor was evidenced by the work of his pupils.

The pupils of William A. Willett, of the Columbia School of Music, gave a recital in Kimball Recital Hall upon the evening of March 17, reflecting great credit upon their master.

Miss Anna Griewisch, the talented young singer who made such a favorable impression at her debut in Bruno Steindel's recital, will appear in recital Saturday afternoon, March 28, in the Music Hall.

The pupils of Hart Conway, the gifted veteran actor, will give a matinee the afternoon of March 21.

Miss Emma E. Clark announces a studio musicale for Saturday afternoon, March 28.

Grace Whistler Misick, the contralto, who sang with great success at the Elks' Benefit, Grand Opera House, on Sunday, March 15, will soon start on her Southern trip. With New Orleans as the nucleus, where she will be heard in the Musical Festival, she will visit Texas, Arkansas, Mississippi and Louisiana points. Madame Misick will also sing at the Kansas Musical Jubilee, at Hutchinson, Kan., in June. Outside of New Orleans she will be heard only in full song recitals.

At the residence of Mrs. Milo D. Matteson, of Wellington avenue, on Thursday afternoon, March 12, a most attractive program was furnished by the artist pupils of the Sherwood Music School, under the direction of Mrs. Stacey Williams. Mary Manning, teacher of elocution and dramatic art, was also heard in two pretty readings. Those who sang were Jeannette Lambden, Miss Ethel Grow, Mrs. Charles Seeborg, of the Sherwood Milwaukee School, and Isabelle Dodson, sopranos; and a ladies' quartet, composed of Jeannette Lambden, Miss Osik, Miss Jessie McNulty and Mrs. Statman. Miss Alice Beach McComas presided at the piano. Over 400 ladies were in attendance, and each singer acquitted herself as could only be expected from those under the tutelage of Mrs. Williams.

There is a vocal teacher in Chicago who has the "correct" method. The representative of this paper was invited to attend a recital given by the pupils of Mrs. Mary M. Shedd. In the course of proceedings a short dissertation was given upon the new and only method, discovered by the lady, and it seems that a tone must not be placed well forward with a minimum of breath escape. No, indeed, it must gush forth with the little swish on the side descriptive of the wind sighing in the trees, or the gentle wash of the waves on a pebbly beach. This is not exactly as the lady described it, but speaking from results it is the only thing one can remember. To recur to the tone: It must be large and hollow, resting firmly on the throat, giving one the idea of a steam calliope in distress!

The next recital by the advanced pupils of the Sherwood Music School will take place Friday afternoon, April 17, in the Assembly Hall of the Fine Arts Building, at 2:30 o'clock.

Chicago Orchestra Tours.

When it is stated that the Thomas Orchestra will tour the Western States, it means the Theodore Thomas Chicago Orchestra and no other aggregation of men. It is the same orchestra exactly that has always made its annual tours with Theodore Thomas. Sixty men, including Mr. Kramer, Bruno Steindel and the full orchestra, except the extra men, will play the tours and festivals for four weeks under the direction of Frederick A. Stock. After these four weeks, fifty of this same sixty men, including Mr. Kramer and all first players, with the exception of Bruno Steindel (who will be on a tour at that time with Mrs. Steindel), will play the remaining five weeks.

Of these sixty men who have played under Mr. Thomas' direction for years, these men who are steeped in Mr. Thomas' interpretative spirit, who read their scores as Mr. Thomas has taught them and who refuse to read them in any other way, if these men who are devoted to their leader, one and all, with a loyal, dogged, devotion that is proverbial, cannot be termed the Thomas Chicago Orchestra, we should like to be informed of whom it does consist. Does the fact that Frederick A. Stock, one of their own number, who sits under Mr. Thomas' baton at every re-

hearsal and every performance, who conducts the orchestra in all accompaniments for soloists under Mr. Thomas' personal espionage and who is Mr. Thomas' acknowledged official assistant, change these men into different men? And if Mr. Stock is worthy to conduct in the programs given at the Chicago Auditorium with Mr. Thomas present, is it not possible for him to take these same men who respond to him here, out upon their tours without the cry of fraud being sent up from a certain quarter purely for "business reasons"? F. A. Stock has been associated for years with Mr. Thomas and has won for himself a wide reputation as a masterly musician and a leader of rare ability. It has been said by one of the world's greatest artists that he had never found such magnificent accompanying as that he received under Mr. Stock's baton.

Herbert Butler's Notices.

HERE are some press notices of Herbert Butler, the Chicago violinist:

The violin numbers by Herbert Butler were, without exception, equal, if not superior, to anything Sioux City has heard. Mr. Butler is a thorough master of the bow, which was evidenced by his skill in the spiccato, which was marvelous, as well as in the difficult last moment of Mendelssohn's Concerto, which was played with wonderful speed and accuracy. His rendition of Hubay's Romanza for the G String more than merited the sympathetic applause which it received.—Sioux City Journal, March 6.

Mr. Butler, the violinist, has delighted audiences in all parts of the United States. He is regarded as one of the best violinists, and to hear him is indeed a treat. His playing is simply superb.—Freeport (Ill.) Bulletin, March 5.

Mr. Butler opened the program with the Laub-Wilhelm Polonaise, which at once displayed his wonderful facility of execution, breadth of style and musicianly interpretation, which was matured and finished, while the glorious possibilities of the violin could not have been shown to better advantage than in the double number Romanza for the G String, Hubay, and Caprice by Ogarow. The sustaining power of his cantabile in the Romanza was particularly fine.—Freeport (Ill.) Journal, March 5.

The series of artists' recitals to be given during the remainder of the college year under the direction of the Iowa College School of Music could scarcely have had a more auspicious introduction than the one given at the chapel Friday evening by Herbert Butler, master violinist.

There was no startling display of mere technical skill to electrify and startle the audience, no sustained and flaring cadenzas to call forth rounds of applause from lovers of the superficial, but rather a powerful, earnest, artistic interpretation of a well balanced program, in which a fine technique was quite subordinated in the listener's mind to his admiration of the sweet, pure tones of the Romanza, the perfect rhythm of the Polonaise. There were two numbers which perhaps stood out as the more substantial part of the program, the Mendelssohn Concerto in E minor and the Bach "Chaconne" for violin alone, both of which Mr. Butler played here two years ago with the Chicago Symphony Orchestra at the May Festival.

The fine intensity of the opening, impassioned allegro has something feminine about it which the performer's true, nervous grasp and accent well brought out. But it was in the melodious andante and in the graceful and expressive finale, heralded by the bass staff, in which he most excelled. This final movement is so uncontainable and full of fire, so brilliant and impetuous, that it could well be taken at the rapid tempo in which it was played.

Probably at no time during the evening did Mr. Butler show himself more a master of his instrument than in this wonderfully brilliant allegro demanding such great power and skill in the long and swift staccato passages.

The heaviest number on the program was the Bach "Chaconne" without accompaniment. That the player was able to hold his audience through the rather long number and win much heartier applause than in some of the less difficult numbers is praise enough.

This is one of the most stupendously difficult compositions in the form of variations ever written and is not very often attempted. With its subtle stop harmonies it probably comes as near transcending violin technique as any violin composition. The manner in which Mr. Butler kept a flowing basal melody with variations above and below suggested the chords of an organ rather than a violin.

Mr. Butler is one of the privileged few who by sheer force of talent take hold of audiences and compel them to listen. His boldness of execution astonishes his listeners and his beautiful and fascinating tones go straight to their hearts and enlist their sympathies from the first note.—Grinnell (Ia.) Herald, February 24, 1903.

FREDERICK CARBERRY,

TENOR.

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ELOCUTION AND DRAMATIC ART—MARY MANNING.
CHARLES R. BAKER, Mgr.

MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, Minn., March 14, 1903.

THE Ladies' Thursday Musicales will hold its next meeting Thursday morning at the Unitarian Church. Addison Madeira, a recent acquisition in musical circles, will be the guest of the morning. The program is as follows:

Two pianos, "Slavonic Dances" (Dvorák), Nos. 1, 2, 3, 4. Mrs. M. P. Vander Horck, Mrs. Edgar Runyon, Miss Bessie Brundage, Mrs. Harry Jones; song, "A Song of Spring" (Thomas), Miss Alma Olson; piano, "Dumka" (Elegie), op. 35 (Dvorák), Legende, op. 29 (Dvorák), Mrs. Maude Orr Nelson; song, Miss Margaret Daniel; song, "Three Singers" (Tours), Addison Madeira; trio for violins and viola, Terzetto, op. 74 (Dvorák), Allegro ma non troppo, larghetto scherzo, Miss Mabel Augustine, Miss Flora Boyd, Miss Edna Matson; song, "Forget Me Not" (Mrs. Beach), Mrs. Elisabeth Brown Hawkins; Carnival Mignon (Schutt), Prelude, Serenade d'Arlequin, Trisbesse et Columbine, Polichinelle, Pierrot seueur, Caprice, Miss Ada Morris.

Kocian will appear in recital Tuesday evening, March 24, at Plymouth Church.

Mr. and Mrs. Charles Roher and Miss Wilman Anderson have just returned from a concert tour of several months' duration, extending from New York to the Black Hills. In New York they played under the auspices of the Y. M. C. A., and also gave concerts through Vermont, Connecticut and Ohio. While in New York they were the guests of their brother, Ernest Anderson, who is meeting with so much success that he expects soon to be able to devote his entire time to composition. Mr. and Mrs. Charles Roher are to spend the summer in New York city studying.

Carlo Fischer, the 'cellist, and Miss Eulalie Chenevert, pianist, played before the Schubert Club of St. Paul last week. Mr. Fischer and Miss Chenevert will also give some recitals in North Dakota.

The Philharmonic Club will sing Mendelssohn's oratorio, "St. Paul," March 27, in the Swedish Tabernacle. This oratorio has never been sung in Minneapolis and has aroused considerable interest, as it is one of the greatest as well as most religious oratorios ever written. Miss Williams and Mrs. Waterman were selected to sing the soprano and contralto roles. As oratorio singers Evan Williams and Gwilym Miles have no superiors. They are artists in every sense of the word and have sung everywhere with the greatest success. The oratorio has more work for the chorus than almost any other which is most beautiful and expressive.

A full orchestra will furnish the accompaniment under the able director, Emil Ober-Hoffer.

The orchestra of the First Presbyterian Church will give its sixth annual concert, Wednesday evening, March 25. The orchestra numbers over twenty instruments and plays very well. Mrs. Maud Ulmer Jones and the Minnesota Male Quartet will furnish vocal numbers.

Mrs. Edward W. Backus gave a delightful musicale Wednesday afternoon at her home on Oak Grove street

for her guest, Miss Helen Colclazer, of Chicago. The rooms were beautifully decorated. Mrs. Backus and Miss Colclazer were assisted in receiving by Mrs. A. E. Horr, and assisting through the rooms were Misses Brundage, Backus and Marguerite Gray. Miss Augusta Brown sang a group of songs in a very delightful manner. Addison Madeira gave several numbers in an artistic fashion. Mr. Garrett gave a flute solo. Miss Schultz was the accompanist and also played a piano number. A number of parties were given for Miss Colclazer. Mrs. Backus gave a buffet luncheon Saturday afternoon for Miss Colclazer, and a delightful musical program was given by a harpist and violinist as the guests came and went.

The season of grand opera to be presented at the Metropolitan Opera House by the Castle Square Opera Company, under the management of Henry W. Savage, is to open Monday evening at the Metropolitan. The engagement is for four weeks—two weeks in Minneapolis and two in St. Paul.

C. H. SAVAGE.

WOMEN ARTISTS PLAY ENSEMBLE MUSIC.

AMONG the Lenten concerts announced in New York there is no more interesting series than the one arranged by four clever women string players, all of them soloists, and yet for the sake of art they will unite in the performance of great ensemble works. Miss Olive Mead will play first violin; Miss Bertha Bucklin, second violin; Miss Anna Otten, viola, and Miss Lillian Littlehales, 'cello. Three pianists will assist: Mrs. David Mannes, Miss Clara Otten and Arthur Whiting. The first concert was given Monday afternoon of this week at the home of Mrs. D. B. van Emburgh, 30 East Thirty-eighth street. The second concert is announced for Sunday afternoon, March 29, at the home of Mrs. Richard Watson Gilder, 13 East Eighth street. The third concert will be given Sunday afternoon, April 5, at the home of Mrs. Henry Villard, 145 West Fifty-eighth street. The ensemble works to be played include:

Quartet, G major, op. 18, No. 2.....Beethoven
Quartet, A minor, op. 29.....Schubert
Sonata for Violin and Piano, E flat major, op. 18.....R. Strauss
Quintet for Piano and Strings, E flat major, op. 44.....Schumann
Quartet.....Dittersdorf
Double Concerto for two violins.....Bach
Trio.....Rubinstein
Sonata for 'cello and piano.....Marcello
Quartet, G major.....Haydn

This series of concerts are given under the patronage of Mrs. Prescott Hall Butler, Miss Callender, Mrs. C. F. Chickering, Mrs. Frank Damrosch, Miss DeForrest, Mrs. Charles H. Ditson, Mrs. Charles B. Foote, Mrs. Richard Watson Gilder, Miss Nora Godwin, Mrs. Charles A. Hamilton, Mrs. Adrian Joline, Mrs. Charles Huntoon Knight, Mrs. John Jay Knox, Mrs. Trenor L. Park, Mrs. H. B. Pratt, Miss Lucia Purdy, Mrs. Clarence Rice, Mrs. Gustave Schirmer, Mrs. James Speyer, Mrs. J. Calhoun Thornton, Miss Lucile Thornton, Mrs. D. B. van Emburgh, Mrs. Henry Villard, Mrs. Francis L. Welman, and Mrs. George Wickersham.

AUSTIN, TEXAS.

AUSTIN, Tex., March 14, 1903.

EDWARD BAXTER PERRY, concert pianist and lecturer, proved the only attraction in musical circles during the past month. Mr. Perry gave two performances, one in the chapel of the Blind Institute and one in the University Auditorium, which were greatly enjoyed by everyone. Mr. Perry's plan is to preface each number with a brief talk, calling attention to the circumstances of its origin, also its descriptive or emotional characteristics, rendering it more intelligible to all.

Next of interest are the several programs given by the Matinee Musical Club. The program on February 28 was of unusual interest, the subject being "Dramatic Music." The first number was a duet, selections from "La Favorita," by Mrs. Maxwell and Miss Aden. The delicacy of touch and admirable shading rendered this one of the features of the evening.

Mrs. A. G. Reed sang Bemberg's "Hindoo Song" with much feeling, the music being especially adapted to her rich contralto voice.

H. G. Collins played the "Chariot Race" and Chopin's Nocturne in F; while Mrs. Collins rendered, with much dramatic power, an aria from "Samson and Delilah."

Miss Pfafflin sang in her usual artistic style three songs by von Fielitz, "Moonlight," "Dreams" and "Anathema."

Mrs. West Moore won great applause by her brilliant execution of a Mazurka by Wieniawski.

The second program, March 14, was "Wedding Music of Different Countries." Miss Ada Bell read a very interesting paper on the "Loves of Famous Composers," and the "Lohengrin" Wedding Chorus was rendered by Miss Bell, Mrs. E. B. Haynie, Miss Bewley, Miss Pfafflin, Miss Rutherford, Miss Jessie Smith, Mrs. Caswell, Mrs. A. G. Reed and Mrs. Hunter. Others on the program were Miss Margaret Runge, Mrs. H. Guest Collins and Mrs. Brashier.

Edmund Ludwig has composed a Texas hymn, called "Texas," which is being sung in all the schools of this city. Mr. Ludwig was a pupil of Anton Rubinstein.

Miss Ada Crossley did not fill her engagement with the University Society on March 10, which was a great disappointment to the musical people of the city.

LULA BEWLEY.

Liederkrantz Hears Chamber Music.

MEMBERS of the New York Liederkrantz and their guests attended the third chamber music concert at the clubhouse Sunday afternoon. The Richard Arnold Sextet and Louis V. Saar, pianist, and Joseph Kovarik, violin; Hermann Brandt, viola, and William Sec, 'cello, gave an unusually interesting program. The works played were the Schubert Quintet, op. 114, for piano, violin, viola, 'cello and bass; sextets, by Tchaikowsky and d'Ambrosio, and an Octet, op. 20, by Mendelssohn. The members of the Arnold Sextet include Richard Arnold, first violin and leader; Herman Kuehn and John Spargue, violins; Carl Binhak, viola; Leo Taussig, 'cello, and August Kalkhof, contra bass.

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THE program of the third Philharmonic concert at Vienna had to be changed in a hurry by order of Richard Strauss, who was to conduct it. The letter in which he insisted on the alteration is as follows: "As I already telegraphed to you, I must again urge you to change the program. In the first place it does not characterize the tendency which I pursue with this orchestra (the Berlin Tonkünstler Orchestra). We created Bruckner, Mahler and all 'moderns' in Berlin, and now we are traveling with old steady hippopotami like Weingartner. There is no sense in this, and it gives the Viennese no idea why I am directing just this orchestra in Berlin, and not only my Court Orchestra. In the second place, I flatter myself that we play the 'Eroica' better in delivery, style and precision than the Kaim Orchestra, yet there is no justification to play for the Viennese things which they can better hear every year from their Philharmonic, especially under Hellmesberger.

"Yesterday in Dresden (where we had to compete with a brilliant court orchestra) we had much success with our new—to Dresden unknown—program, but I thought it the proper one for Vienna, even if there was a risk of having a couple of periwigs less at the concert.

"No attempt in a conservative direction must be tried on me. I am not a youngster. Therefore I propose (the Dresden program) for March 4 Richard Strauss' 'Aus Italien,' Liszt's 'Tasso,' Tchaikowsky's 'Der Wojwode,' Bruneau's 'Entr'acte from 'Messidor' and Richard Strauss' 'Tod und Verklärung.' Telegraph reply."

The publication of this letter did not please the good people of Vienna; it hit public and directors alike, and even those who came to demonstrate against the periwigs could not resist the bad impression made by it. There need be no surprise in reading that Vienna considers that the Tonkünstler Orchestra did not come up to its expectations.

The change in the proprietorship of the Leipsic Musikalische Wochenblatt, now edited by Carl Kipke, has been followed by other changes in the musical journals of Germany. The Neue Zeitschrift für Musik, with the whole business of the late C. F. Kahnt, has been transferred to Alfred Hoffmann, who will continue the business under the old firm name. The Vienna Neue Musikalische Presse is transferred from that city to Leipsic to the head establishment of the firm, Bosworth & Co., and will be edited by Arthur Smolian.

The Swiss city of Lucerne is projecting the foundation of an international opera house, to perform works of composers of all countries which have been approved by a jury of experts, and thus to smooth the way to other theatres. A commission will be appointed to carefully translate texts from foreign languages, and to revise and improve defective texts by the assistance of skilled dramatists and musical directors.

The monuments to Gounod and A. Thomas at the Parc Monceau are completed and await inauguration. The one to Gounod is a stèle supporting a bust of the composer, an excellent likeness; in front are three female figures, Marguerite, Juliette and Sapho; at the sides are a cherub playing the organ, and various musical instruments.

The monument to Ambroise Thomas represents him sitting on a rock in a meditative attitude, with his pen in his

hand, as if waiting for inspiration, while Ophelia stands before him. Strangely, Mignon makes no part of the group.

The Sonzogno prize for a new opera has been already mentioned. Another prize of 10,000 lire and the performance of the work has been offered at Bologna. This so called Baruzzi competition has brought out seventeen entries, of whom four have written their libretti as well as the music. A third, the Bertelli competition for a prize of 3,000 lire, is for a "Popular Life of G. Verdi." It will be awarded on the third anniversary of the master's death, January 27, 1904.

It is now stated that the opera "Roland of Berlin," on which Leoncavallo has been so long engaged under the orders of the Emperor William, will be produced during the winter of 1904. The libretto, taken from the novel by Willibald Alexis, has been altered, as the original finale did not please the Emperor, who himself suggested to the composer a change in the dénouement.

Bruckner's posthumous work, his Ninth Symphony in D minor, has at length, after a delay of nearly seven years, been performed at Vienna. The work was begun in 1892, the first part being written between April 30 and October 14 of that year; the Scherzo was finished on February 14, 1894, and the Adagio on October 31. Bruckner was unable to complete the work, and directed that his "Te Deum" be played for the fourth part. The symphony, which he called his "swan song," and which he dedicated "To God," is said to have surpassed all expectations for its beauty and freshness and its brilliant orchestration.

Another posthumous work, the "Queen of the Waters," by Louis Lacombe, had great success at the City Theatre of Coblenz. It was first produced in 1891 at the little theatre at Sondershausen, but received no notices from the press. So the present Coblenz performance may be considered its première.

The new opera of the indefatigable millionaire Franchetti is entitled "The Story of Oedipus." It consists of a prologue in two parts, with an idyllic intermezzo and two acts. The librettist, Fontana, has fused together episodes from Æschylus, Sophocles, Euripedes and Alfieri. The idyllic intermezzo is inspired by Theocritus and Anacreon. It will be produced in the carnival of 1905.

The heirs of Paganini offer to the city of Genoa for the sum of 170,000 francs all his collection of medals, objects in gold, diamonds and emeralds given to him by various sovereigns of Europe, the carriage in which he traveled through Europe, and some violins and violas. If the city refuses the heirs will make the same offer to the state. In case the state also refuses, the objects will be sold, and the heirs are hoping that some American millionaires will come and bid up prices.

Eduard Zeldenrust played before the Queen of Holland in the Royal Palace at The Hague, on March 7, and was highly complimented at the Court by those present. He is to give a recital in Berlin this month.

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ESTELLE LIEBLING ABROAD.

(Scotland, Wales and Ireland.)

THE musical critics of Great Britain do not seem to tire of penning Estelle Liebling's praises, nor has the public of Scotland, Wales and Ireland shown her a lesser degree of favor than that with which she was honored in London and throughout the English provinces. There is subjoined a shortened collection of excerpts from Estelle Liebling's most recent foreign press notices:

Estelle Liebling absolutely charmed us with her voice of wonderful compass, reaching the upper E. In response to a vociferous encore, she gave "The Nightingale"—a fitting title for her own self truly.—Swindon Advertiser.

A soprano with range and vocal flexibility marvelous. * * * Brilliant singing. * * * A distinct success.—Falkirk Herald.

Highly trained voice, with a rare range.—Glasgow Evening News.

Highly cultivated soprano voice. * * * Warmly encored.—Glasgow Citizen.

A finished vocalist.—Glasgow Record.

Exceptional vocal gifts.—Cardiff News.

Sang the roudades and trills dazzlingly. * * * Especially warmly received.—Falkirk Journal.

Highly trained soprano of beautiful quality, remarkable for its truth and flexibility.—South Wales Argus.

Range and facility of execution, both remarkable. * * * Acknowledged an encore and scored another success.—Swindon Herald.

A remarkable singer. * * * Has cultivated to a unique degree a marvelously florid style of vocalization.—South Wales Telegraph.

Universally admired. * * * Had a warm reception.—Dundee Press.

Extraordinary range and singularly good modulation, true and pure.—Cardiff Mail.

Conquered the audience with her two bird-like carols.—Fife Press.

Charming and effective personality.—The Stage (Swindon letter).

A voice in many respects phenomenal. * * * Great range. * * * The extremely difficult bravura passages were quite exceptional.—Dundee Advertiser.

Extensive range and much purity of tone. * * * The music demanded much skill in technique, and she was brilliantly successful. * * * Warmly and deservedly encored.—Dundee Courier.

Strong powers of execution and vocalization. Deservedly encored.—Perth Journal.

Thorough culture, style, quality. * * * Did utmost justice to the "Lakmé" aria by executing with cleverness the showy roudades and by giving the better parts artistic feeling.—Dublin Journal.

Remarkable in florid embellishments.—Irish Independent.

Marvelously accomplished. * * * Most enthusiastically received.—Irish News.

The trills were fascinating and entralling.—Belfast Whig.

High degree of vocal cultivation, and deserved the applause which the aria and the encore evoked. She excels. * * * Remarkable performance.—Cork Examiner.

Clear, sweet, pure soprano. * * * Perfect vocalization.—Belfast Telegraph.

Magnificent soprano voice.—Irish News.

Perfectly trained voice of beautiful timbre. * * *—Irish Times.

High range up to E. * * * Won a decisive and well deserved triumph.—Dublin Express.

We could not have heard a finer artist. * * * Rich, well trained, pure voice, great ease and dramatic power. Remarkably clear tone, production and style marked with refinement and elegance.—Belfast Talk.

She was immensely appreciated. * * * The viceregal house party formed a brilliant and enthusiastic coterie.—Dublin Fictorial.

Exquisite performance.—Irish Society.

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QUESTIONS AND ANSWERS.

That Leschetizky "Method."

To The Musical Courier:

IN your issue of March 11 I notice some sarcastic comments upon Professor Leschetizky and his method. For these comments the foolishness of a few Leschetizky pupils is large responsible. It has always seemed to me very unwise for these writers to enlarge upon any impatience they may have observed in the class or experienced in their private lessons, for in so doing they help spread an erroneous impression in regard to the professor's method of imparting instruction.

Is it possible that anyone really believes that Professor Leschetizky does no teaching, "as we understand teaching in this age of advancement"? Yes, he does teach, and very great teaching it is.

Sneers and sarcasms, surely, are no argument. This great master and his method cannot be "squelched" by any such process. Only when one has thoroughly investigated a subject is he competent to express an intelligent opinion thereon. Leschetizky's teaching and method need no defense. The many great pianists developed by him present an unanswerable argument.

Your correspondent wonders "what the Leschetizky method is?" This is a proper question, if asked in good faith, and we assume it is, and is entitled to a fair answer, for one of the cardinal principles of the method is to give a good reason for everything. Briefly stated, the Leschetizky method combines the good points of other methods with many original ideas of the professor. One who has been fortunate enough to have received instruction from this great master can never forget his concise statements, full of thought and suggestion, or the marked and beautiful illustrations with which he enforces his ideas.

One does a tremendous amount of thinking after a lesson with the master. As a teacher, Leschetizky is exacting, and rightly so. A teacher who fails in this point had better take the professor's advice and go to breaking stones.

If one sincerely and honestly desires to learn what the Leschetizky system really is, let him go to one who understands the method and study thoroughly and conscientiously. Pursuing such a course will surely result in broadening the musical horizon and in an improvement, musically and technically, of one's own playing.

Come, now, ye who sit in the seat of the scornful, "trot out" the great pianists you have developed and pupils will flock to you by hundreds to learn how you do it.

For one, I am proud to confess myself a Leschetizky disciple and a believer in the method.

F. E. HATHORNE.

Potsdam, N. Y., March 16, 1903.

The remark that Professor Leschetizky "does no teaching as we understand teaching in this age of advancement," occurred in the letter of our correspondent and not in our own comments on that letter. We must certainly hold to our opinion, however, that no matter what the merits or demerits of the "Leschetizky method," the violence sometimes employed by its founder is very much out of place in the presence of his female pupils. This is purely a personal view of the matter, and is not intended to influence those who like to acquire musical knowledge by the sledgehammer system.

The writer of the foregoing letter says that "only when one has thoroughly investigated a subject is he competent to express an intelligent opinion thereon." For the benefit of the correspondent it might be stated that the writer who edits the Leschetizky data is a personal friend of the master and with him has often discussed the famous "method." To a point blank question Leschetizky once replied: "I have no method. I use common sense—that is all." Surely this should silence for all time the indiscreet and noisy disciples.

For a teacher that "needs no defense" Leschetizky seems singularly well supplied with unsought champions!

If, as Mr. Hathorne states, the much discussed Leschetizky method merely "combines the good points of other methods with many original ideas of the professor," then Mr. Hathorne himself advances the most potent argument against his former teacher, for we have many piano peda-

gogues in this country who do exactly the same thing. Mr. Hathorne probably also teaches on this principle—and an excellent principle it is—but he cannot therefore conscientiously call it an exclusive "Hathorne method."

Our contention has been, is and always will be that if a pianist has the proper requirements he can become a great player here—or in Timbuctoo—just as easily as in Vienna.

There are other teachers, too, who are "exacting," and whose teaching stimulates "a tremendous amount of thinking after a lesson."

We are very much obliged to Mr. Hathorne for his well written letter, even if without "sneers and sarcasms" we cannot altogether agree with his own enthusiastic views.

Seyffarth's Whereabouts.

To The Musical Courier:

Can you tell me the present whereabouts of Ernst Hermann Seyffarth, the composer? He was at one time in Berlin, but is no longer there. Thanking you,

Yours truly,
ANNA P. KIRSTEN,
El Paso, Tex.

E. H. Seyffarth is since 1892 the conductor of the "Neuer Singverein" in Stuttgart.

A School for Accompanying.

To The Musical Courier:

Will you kindly tell me if there is a school of accompanying run by — in New York, and give me the address of same? Please tell me the best way to become a successful accompanist. I can read anything at sight, and am very desirous of studying accompanying in New York next fall, but do not exactly know how to go about it. Kindly advise me.

M. S.,
Brockport, N. Y.

We cannot recommend the school about which you ask. There is no school for accompanying like that of practical experience. If you can read well, as you say, then half the battle is won. To gain the other half you must have real musical instinct, taste, and as already remarked, experience. A good way to begin is to offer your services at some vocal studio. Many concert and opera singers, too, practice daily at home with young and inexpensive accompanists. Other women have succeeded here as accompanists, and there is no reason why you should not if you have the necessary talent and energy.

A Ballad of Spring.

To The Musical Courier:

In these days when we are all in the "grippe" of spring, and the busy winter is about over, we become weary of the music to which we have been listening all the season. Why not have special music suitable to spring? I came across the inclosed little poem and I send it as a source of suggestion and inspiration to our composers. Will you publish it and oblige.

Very truly yours,
JAMES CARTON MILFORD.
Montreal, Canada, March 11, 1903.

ID THE GOOD OLD SUBBER TIBE.

Id the good old subber tibe,
Id the good old subber tibe,
Dothing sees to give be cold,
By health is boot-sublime;
Dow by eyes are leakig all day log,
Ad by dose ruds all the tibe;
That's the reasod why I sig,
Id the good old subber tibe.

Id the good old subber tibe, -
Id the good old subber tibe,
Strollig od sub suddy beach
Id the sad so fide;
Thed od boddlight dights I'd sit,
Ad spood with by baby bide—
Dow I log, with a dab bad cold,
For the good old subber tibe.

When Greed Has Had Its Fill.

To The Musical Courier:

Would you put a question in your next paper which recently has come into my mind with some persistence?

Is there any help to be had here for a certain poor little genius six years old? And further, is there any help to be had at all for children talented beyond the ordinary?

I mean, is there a home where the little girl I have in mind can get free instruction under a first class teacher, not only in music but also in other branches of knowledge, so that she might acquire a sound education without being sent to a public school or to a conservatory?

There certainly should be a place like this in New York, a "Home for Poor Geniuses," or a fund that would provide for proper instruction. If a girl gets a free scholarship at one of the conservatories here she must generally teach there in order to pay for the privileges she enjoys. This takes away strength from her own work. That is not conducive to developing talent. Such girls need a home where all branches of their studies are taught by first class teachers and where they are provided with food and clothes. Many of these poor little geniuses never come before the public, because they have to suffer so much at home and don't have the strength to work.

Sincerely yours,
INGA HOEGSBRO.

256 West Fifty-fifth street, New York, March 7, 1903.

Most assuredly such a "Home" were desirable, and we hope that some day it may be founded in New York. At present, however, this billionaire city is too busy with the building of new racecourses, skyscraper office buildings, mammoth railroad terminals and subterranean traffic tunnels to think of housing, providing for and developing its musical geniuses. Up to the present time there has been available here so little capital for musical purposes that we have not even a permanent orchestra in this city. Perhaps New York will have time for these other matters when it gets through improving itself. In the meantime the best course to adopt with a gifted but poor child is to interest in her some of the many wealthy society women of New York, who have in the past done much of this kind of charity, and would in all probability be willing to do more if they could be convinced that this case is particularly worthy.

Liszt.

To The Musical Courier:

I was very glad to see in the current issue your brief reply to the unappreciative words upon Liszt as a composer that you quote from a contemporary. I have recently been expressing myself rather strongly upon the merits of that great man in connection with my public recitals, and have been taken to task on more than one occasion by the critics for my views, notably in Chicago and in Brooklyn.

But when I read the attempts to belittle a man who has long been greatly admired by piano students, I wonder what is the standard by which he is measured when found so wanting? Sometimes he is said to be lacking in ideas; but it may be questioned if this is not often equivalent to saying that the critic does not like his ideas; or possibly it may mean that the fact that Liszt so often based his compositions upon the avowed productions of others that he thus confessed himself lacking in original ideas. I do not for a moment admit either of these views, but I do contend that a man's greatness is no more to be judged from the ideas he uses than from the nose he displays. Some of the trashiest of composers—for example, Ira D. Sankey—are rich in beautiful ideas. Ideas, themes, come to a composer as a matter of inspiration, as many of them have acknowledged. They should be judged, perhaps, somewhat upon their selections among these inspirations, but chiefly upon their use of them—the workmanship they display in making their ideas effective in conformity with the canons of art. A man who can take ten or fifteen notes (perhaps given him by an amateur) and work them up into a fugue that is played with ever increasing delight by constantly growing numbers for a century or two, is a great artist, not because he accepted or recognized a pretty subject, but because he had the skill and judgment to treat his subject in a masterly manner. Similarly the man who can take a short theme and by purely legitimate musical means can adapt that theme to express youthful enthusiasm, love, disappointment, pastoral simplicity, conflict, triumph; displaying a mastery alike of harmony, counterpoint and instrumentation, never letting the interest flag or suggesting a previous work, and producing a work that will bear thousands of repetitions before audiences cul-



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tured in music to their ever growing pleasure; and can do this in a form recognized as his own and of so much worth as to be accepted as a model by his successors; such a man, I say, must rank as a great composer—a past master of his art. Yet, Liszt has done all that in his "Les Preludes," written in his own "Symphonic Poem" form; he has done as much in other works, and the appreciation of those works is manifestly growing—he has not yet reached the zenith of his fame as a composer. Yet, Liszt, great artist and musician that he was, was yet more, for what other has done so much to manifest greatness of soul, generous helpfulness to brother artists, liberal service to art itself, powerful influence upon contemporary and succeeding pianists and composers? Liszt has certainly put his name to works of very slight value, as has every other composer; but a man should be judged by his best, and those who tell us that Liszt is devoid of ideas, that his compositions are empty noises, simply write themselves either lacking in appreciation or ignorant of the work of him whom, I am convinced, is fully entitled to rank as the greatest of all composers. HENRY G. HANCHETT.

136 Fifth Avenue, New York.

The whole point of the discussion can be summed up in the consoling reflection that Liszt is dead but not forgotten, while his present day critics are not dead but already forgotten.

M. HASLAM, PARIS.

PARIS possesses many artistic homes and studios, where taste, refinement and the opportunities to collect interesting curios and souvenirs, which happen in the experiences of professional musicians, make a surrounding favorable to high artistic work. Among such are the rooms and atelier of Haslam, the well known singing master. His new apartment in the Rue Maleville, Paris, was thrown open to his friends, when about a hundred people, among them many notabilities in the social, literary and artistic world of Paris, availed themselves of M. Haslam's invitation to a reception, followed by a concert of his pupils, on February 23. Each room is furnished, and on the occasion was florally decorated, in a well defined and most artistic color scheme. Many portraits with autographs adorn the apartment, some from artist pupils occupying prominent positions on the lyric stage and concert platform; others from "stars" of the very first rank, testifying to the esteem and admiration they have for M. Haslam as teacher and musician. Highly laudatory notices appeared in the Paris journals on the event, of which we reprint two:

"M. Haslam, the distinguished professor of singing, gave an interesting concert by his pupils. Much applauded were Mlle. Cole, in the air of 'Griselidis'; M. Savage, in the air of 'Ben Hamet'; Madame Savage, in the scene of Hamlet's madness sang like a virtuoso and gave great pleasure. The superb contralto of Mlle. Damon made a sensation in two pieces by Giordano and Ponchielli."—Figaro, February 28.

"Yesterday M. Haslam gave a successful reception in his new establishment, Rue Maleville. His pupils sang like true artists. Mlle. Cole rendered the air of 'Griselidis' with much accent and color. M. Savage, in the air of 'Ben Hamet' created a good impression, and Madame Savage in the scene of Hamlet's madness sang like a virtuoso and gave great pleasure. The superb contralto of Mlle. Damon made a sensation in two pieces by Giordano and Ponchielli."—Herald, February 24.

Those present were Prince and Princess della Rocca, Baron and Baroness van der Heyen, Countess René de Cœtlogon, Sebastian B. Schlessinger, Mr. Holman-Black, the Misses Gordon-Bolton, Mr. and Mrs. F. K. Clark, Miss

Clifford, Mme. Henri de la Blanchelais, M. and Madame Vieuxtemps, Madame Guerlino, Miss Ballet, Mr. and Mrs. Cleveland Moffett, Frank Russak, Ch. Inman-Barnard, M. and Madame Christianson, Madame Daix, M. and Madame Antoniadi, M. Negroponte, Mme. Pedro Mesny and Miss de Morgan and Miss Bessie Abbott. The guests were received by Mme. Percy Mitchell, and tea was poured by Mme. le Flaguais, assisted by Mrs. Gaynor, replacing Madame Inman-Barnard, who was prevented by a recent bereavement from officiating.

FELIX WEINGARTNER.

FELIX WEINGARTNER, the great conductor, recently led some concerts in Paris. Le Monde Musical sent its artist to make a sketch of Weingartner. As will be seen from the accompanying reproduction, the circumstance at the concert that most impressed the gentleman with the pencil was the length of the leader's right arm! Weingartner's coming to America, at the head of the famous Kaim Orchestra, of Mu-



FELIX WEINGARTNER.

nich, has several times been imminent; but it seems that responsible guarantors for such a large enterprise cannot be found here.

Weingartner is also a composer of note. He has written many songs that have found vogue: a "Serenade," for string orchestra; "King Lear" and "Gefilde der Seligen," symphonic poems; the operas "Sakuntala," "Malawika," "Genesis," &c. Felix Weingartner was at one time conductor at the Berlin Opera, but he is now living in Munich, where he leads the Kaim concerts.

Obituary.

Johanna Reidenbach.

MISS JOHANNA REIDENBACH, a gifted pianist and composer just entering upon her professional career, died last Thursday at her home, 340 East Seventy-ninth street. A year ago she was presented to the public by her teacher, Gustav L. Becker, in recital, with a taxing program, in which she won a brilliant success, although she was even then suffering from the disease to which she finally succumbed. The next day she was unable to leave her room, and after a year of pain, heroically endured, she died within a few days of her twenty-first birthday. She was chosen by A. J. Goodrich to illustrate his lectures on musical theory, receiving from him high commendations for her talent and proficiency.

William Harper's Recital.

WILLIAM HARPER, the basso, will give a song recital at Mendelssohn Hall, Tuesday afternoon, March 31, at 3 o'clock. Bruno Huhn will be the accompanist. Mr. Harper will give the following interesting program:

Die Abgesung.....Alexis Holländer
Wie bist du Meine Koenigin.....Johannes Brahms
Todessehnsucht.....J. S. Bach
O waerst du mein.....R. Strauss
Ruhe, meine seele.....R. Strauss
Il Monaco.....G. Meyerbeer
Sorge infausta (Orlando).....G. F. Handel
Piff, Paff (gli Ugonotti).....G. Meyerbeer
More Love or More Disdain I Crave.....Henry Purcell
Sylvia, Now Your Scorn Give Over.....Henry Purcell
Selections from "Maud" (Tennyson)—
I Hate the Dreadful Hollow.....A. Somervell
She Came to the Village Church.....A. Somervell
Oh, Let the Solid Ground.....A. Somervell
Birds in the High Hall Garden.....A. Somervell
Dead, Long Dead.....A. Somervell
Oh, That 't Were Possible.....A. Somervell
My Heart.....Arturo Buzzi-Pecchia

Mrs. Morrill's Reception.

MRS. L. P. MORRILL'S reception and musicale on March 17 at the Chelsea, New York, was a success musically and socially. A choice program was rendered by Misses Edna Hudson, Lillia E. Snelling, Helen Phillips, Mrs. Dorothy Studebaker McKeown, Mrs. William R. Innis and Miss Annie Hislop.

Mrs. Morrill aims to bring out the individuality of each voice and succeeds, as every voice on this occasion possessed real merit and each one its own particular charm of quality.

Ease of breathing, clear enunciation and free tone production, with artistic rendition of the music sung, gave to the guests an evening of much pleasure.

Mrs. Morrill introduces Miss Snelling to the public in a song recital at the Waldorf in April, and gives her last reception in May in her studio at the Chelsea.

Buck's "Story of the Cross."

DUDLEY BUCK'S Cantata, "The Story of the Cross," was given at Plymouth Church, Brooklyn, Sunday night, the composer conducting. As heretofore announced, Mr. Buck retires from his labors at Plymouth Church May 1.



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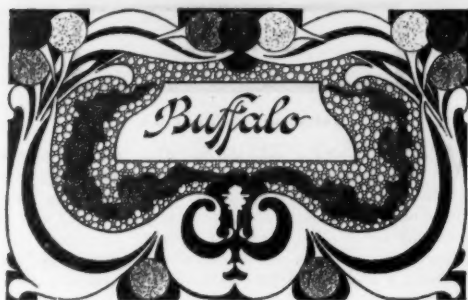
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BUFFALO, March 20, 1903.

A RECENT event of musical and social importance was the complimentary recital at the Hotel Niagara Saturday night. Through the courtesy of Mr. and Mrs. Spalding, proprietors, its beautiful reception rooms, with the palm conservatories adjoining, were placed at the disposal of Mrs. Clara E. Thoms, who is a personal friend and for years a guest of the house, to enable her to introduce Miss Eleanor M. Dambmann to an invited audience of nearly 500 people.

Several years ago Miss Dambmann was the violin soloist at the Baltimore Cathedral, having been a pupil of Gaston Blay and Victor Kuzdo. Discovering that she had a voice she went to New York and studied with George Packard, of the Carl Rosa Opera Company, and later became a favorite pupil of Mme. von Klenner. For a time Miss Dambmann was solo contralto of Harlem Presbyterian Church, resigning that position to accept a similar one in St. Paul's Cathedral, this city. Her specialty is sacred music. She should devote herself to the study of oratorios; possessing physically, as well as mentally, a splendid equipment for work requiring keen intelligence and religious intensity of expression. Her varied program, Mendelssohn, Chaminade, Saint-Saëns, Mattei, Raff, &c., presented marked contrast, and so did her singing. Some of the selections suited her voice admirably; others did not. Tosti's "Could I" and Allitsen's "Love Is a Bubble" were well sung and redemanded. Mattei's "Slumber Song" was charming, because of her excellent pianissimo work. Miss Dambmann sang joyously Becker's spring song, "Wie schön ist die Frühlingzeit," as though she meant it, and was not unlike a personification of Spring herself; for her flowerlike face is as mobile in expression as the varying moods of the vernal season. Miss Dambmann was recalled a number of times and presented with American Beauty roses. Of her violin numbers, Raff's "Cavatina" was the favorite. Mrs. Thoms, a graceful woman, played the accompaniments exceedingly well. To her the credit is due for arranging the program and all the details which made the recital an enjoyable one.

Most of the guests of the hotel were in festal attire, as a series of little dinners preceded the recital. Among those present we observed Mrs. Ivan Fox, of Philadelphia and Miss Fox; Mr. and Mrs. H. D. Kirkover, Mr. and Mrs. Harry Kirkover, Mrs. James B. Mayer, Mrs. Spalding, George Tilden, Miss Charlotte Tilden, Charles Armand Cornelle, Harry W. Hill, Miss Städlinger, Mrs. Julius Hibler, Miss Pearl Williamson, Mrs. Annie B. Keene, Mr. and Mrs. Burt Armstrong, Mrs. Hutchinson and daughter, Miss Leonard, Mrs. Edward Jung, Mr. and Mrs. Julius Marvin, Mr. Antoine and daughter and many others, whom lack of space will not permit our mentioning.

A good piano recital took place at Aeolian Hall last Saturday afternoon, a large audience warmly applauding the performance of Mendelssohn's D minor Trio, played by Mr. Balcom on the pianola, George A. Goold, violin; F. A. Goold, cello. Another interesting number was a movement from Moszkowski's Concerto in E, arranged as a solo for the pianola.

Last Thursday Mr. De Zielinski's young pupils gave a program of the following composers: Moszkowski, Beethoven, Haberbiel, Bennett, Alabieff and Chopin. The

youthful performers were Miss Edith Walker, Clara Young, Miss Millring, Ina Grodzinsky, Helene Pawlowska, Elenor Ehlers, Edna Olson and Sigmund Piotrowski.

Much regret is expressed over the retirement of J. R. Williamson, for twelve years tenor in the choir of the First Presbyterian Church.

More changes in church choirs are announced. The latest is that Bertram Forbes, a comparatively new comer, but a fine musician, has been chosen to fill the position of organist of Lafayette Presbyterian Church, William J. Gomph having resigned. Signor Nuno will direct the chorus.

The Delaware Avenue Baptist Church has engaged Mr. Gomph as organist for the incoming year.

On Tuesday night the thirteenth recital of the Apollo Students' Club was given at the home of Miss Flora E. Hale. Songs were sung by Mrs. A. J. Phinney.

The president of the Sängerbund, genial Dr. Hintz, is feeling quite jubilant over the prospect of a celebration in April, which is to commemorate the fiftieth anniversary of the organization of this fine society, which during all these years has sustained fraternal relations with other good singing bands, and has participated with them in prize contests, both here and outside of Buffalo. The opera chorus, numbering fifty mixed voices, rehearses three times a week of late for the intended performance of the comic opera "Flotte Bursche," which will be given at the Teck Theatre the latter part of April. The Misses Weiss, Heiser and Miller, and Messrs. Welschofer and Erickson will have character parts in the production.

On Wednesday morning at the Twentieth Century Club the following program was given by Madame Blaauw and two pupils, Miss Agniette Czerwinski and Julia Schroeter, the two last playing Jensen's "Wedding Music"; Miss Schroeter played Mendelssohn's Kinderstücke, No. 2, and "Reigen," by Jensen. Madame Blaauw and Miss Czerwinski repeated the two piano duet, the Raff Tarantelle and Saint-Saëns' Variations on a theme by Beethoven.

Fred W. Kraft, of this city, last season musical director of the English musical comedy, "The Messenger Boy," is now very busy composing the score of another musical comedy, which will be completed in time for an autumn production. The name of the comedy is "Kanibal," and is in three acts. The book is the work of Francis D. Rieman, and the lyrics by J. Mortimer Oaks, all of this city. The mine of literary talent has been well developed in Buffalo, and we are glad that so many composers of music are obtaining deserved recognition.

Miss Evelyn Lippa, of Pittsburg, a charming young lady, and an excellent pianist, was last week the guest of Theodor Salmon and his mother at the Lenox. This visit was made the occasion of a delightful musicale at Mr. Salmon's studio, Miss Lippa and Mr. Salmon delighting their audience with a number of piano works of the old masters and modern composers also. Mrs. Edward Kleinhans, of the Lenox, one of Buffalo's most artistic and fascinating singers (contralto), contributed several numbers which were highly appreciated. The affair was so successful that Mr. Salmon's many friends are urging him to give musicales frequently. Thus far he has had little leisure, owing to the demands made upon his time by his large class of piano pupils.

Concerts held at the Twentieth Century Club are usually given in the large hall, but the MacDowell recital had a far more charming environment, for it took place in the grand court, and it and the fine reception rooms were filled with an audience which represented the culture, fashion and intelligence of Buffalo. Notwithstanding a recent attack of la grippe the performer, evinced no weakness. What shall be said of an evening with MacDowell? It was an intellectual treat, as well as a musical, like hearing the best literature, majestic prose and harmonious verse; or like a personally conducted excursion through the flowery realms of imagination, to gather the blossoms of poetic conception, to weave the garlands of rainbow hued fancies. MacDowell does not astonish one with musical pyrotechnics, but when occasion demands produces superbly brilliant effects. He is exceptionally gifted, endowed with a vivid

imagination which seeks expression in poetical music. The program follows:

Sarabande	Rameau
Les Trois Mains.....	Grazioli
Tempo di Minuetto.....	MacDowell
Sonata, op. 27, No. 2.....	Beethoven
Fourth Sonata (Keltic), op. 59.....	MacDowell
Prelude, from op. 10.....	MacDowell
Fugue, from op. 10.....	MacDowell
A Wild Rose, from op. 51.....	MacDowell
To a Water Lily, from op. 51.....	MacDowell
Czardas (Friska), op. 24, No. 4.....	MacDowell
In Deep Wood, from New England Idyls, op. 62.....	MacDowell
Indian Idyl, from op. 62.....	MacDowell
Scotch Poem, op. 31, No. 2.....	MacDowell
Polonaise, op. 46, No. 12.....	MacDowell

The different numbers were keenly enjoyed by all who possess an artistic temperament, particularly when combined with a thorough knowledge, which apprehends the beauty of his work and his technical grasp of his subject. The audience seemed to enjoy heartily his various interpretations. Beethoven's Sonata, op. 27, No. 2, was beautifully read; also his own compositions, Fourth Sonata, op. 59, "Keltic." His Prelude and Fugue were brilliantly played. The symphonic descriptions, "A Wild Rose," and "A Water Lily," were exquisite bits of harmonious painting. The first suggested "Knee Deep in June," the insistent hum of bees, the drowsy flight of butterflies, through and over a hedge of wild roses. The other, water lilies shining in the moonlight, conscious of the night breezes and plashing of the waves. "Czardas" (Friska), op. 24, No. 4, was warmly applauded and redemanded, so also the brilliant Polonaise, op. 46, No. 12, which was a fitting climax to an evening so much enjoyed that the audience went away unwillingly. We can only hope that America's greatest composer will favor Buffalo with another visit, where he may be certain always of a hearty welcome.

VIRGINIA KEENE.

HARTHAN COMING.

[CABLEGRAM.]

MUNICH, MARCH 21, 1903.

To The Musical Courier:

HANS HARTHAN, the celebrated pianist and composer, has declined flattering offers of the Chilean Government to resume the directorship of the National Conservatory of Music in Santiago, and has decided to accept a proposal for a tour of the United States the coming season.

J.

Hans Harthan, Mus. Doc., will thus be heard for the first time in this country, where no doubt he will score a great success. We do not know who his manager will be, as our correspondent gives us no intimation, but whoever it is may be counted fortunate. Dr. Harthan is one of the finest of European pianists and a composer of high reputation for voice and instrument. Some 600 compositions are credited to him. Although still a young man, he enjoyed the friendship and benefited by the teachings of Liszt, Rubinstein, Henselt and other great musicians. For eight years he was professor of music in the University of Dorpat, Russia, and at Dresden he founded the famous Bach Verein. He has played with great success in all the principal cities of Germany, and also in South America, where for five years he was director of the National Conservatory of Music at Santiago, being selected for this post by the Chilean Government, which has been anxious for his return, as intimated in our cablegram.

Adolf Gloze.

ADOLF GLOSE, the pianist, writes from California that he and Mrs. Charles W. Rhodes are meeting with great success everywhere with their "Wagner Lecture Recital," and have made return dates for next season in every city visited.

They left New York on January 23 and expect to return about May 1. Their "Wagner Lecture Recital" is a unique entertainment, consisting of superb pictures, beautiful piano numbers and oratory.

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ALBANY.

ALBANY, N. Y., March 20, 1903.



ADAME SEMBRICH added another triumph to her brilliant career, February 19, at Music Hall, Troy, N. Y., where she sang before an appreciative audience representing the musical element of Troy, Albany and neighboring towns. The concert was under the supervision of the Chromatic Club, of Troy, N. Y.

Miss Fannie de V. Ball gave the second of her series of pupils' piano recitals, February 21, at her home on Broadway, presenting her pupil, Miss May Melius. Miss Melius was assisted by Mrs. Jean N. Barrett, contralto, and Miss Ball, accompanist.

A patriotic musicale was given at the Unitarian Church recently. Mr. Ewell presided at the organ. The soloists were Miss Cordelia Reed, Mrs. J. Warner Bott and A. MacKenzie Mattocks.

Special musical programs were rendered at both services in the First Presbyterian Church, Sunday, February 21. The "Te Deum," by the late Thomas Spencer Lloyd, was sung also duet for soprano and tenor from Gaul's cantata, "Israel in the Wilderness," by Miss Cordelia A. Reed and S. J. Leake. The music was under the direction of George Edgar Oliver, organist and choirmaster.

Fred. P. Denison, conductor of the Albania Orchestra, announces the engagement of Claude Cunningham, baritone, of New York, as soloist for the Albania's concert, April 21.

Gaul's cantata, "The Passion," will be sung at St. Peter's Church, March 22 and 29, by the vested choir, under the direction of Frank Sill Rogers, organist and choirmaster.

Miss Mayme Haynes, of Troy, a pupil of Lindsay, scored a success at Harmanus Bleecker Hall recently. This was Miss Haynes first appearance in public concert work, and she scored a success.

A benefit concert was given February 24 in the Sixth Reformed Church. An interesting program was rendered by the following: Mrs. G. Douglass Winne, soprano; Miss Mayo Cookingham, contralto; Miss Eva Jennison, mandolinist; George S. Houghton, cornetist, and A. S. Bendell, violinist, Miss Anna G. Cookingham at the piano. Each soloist was obliged to respond to hearty encores.

The second recital of a series of seven was given at the Mason Piano School, February 26, J. Austin Springer introducing his pupil, Master Walter Field Gips, who played admirably. Master Gips was assisted by A. S. Bendell, violinist. The next recital is announced March 19.

The junior and senior musicales by the pupils of St. Agnes' School, were given recently in Graduates Hall. Among those who participated were:

Juniors—The Misses Bessie Torman, Katherine Pollock, Betty Van de Carr, Kathryn Ayrault, Lois Palmer, Frances Graff, Lucy Harris, Ruth Osterhout, Virginia Myer and Henrietta Davis.

Seniors—The Misses Florence Brayton, Mary Henking, Florence Hazelhurst, Ruth Burns, Marion Lally, Marion

Kerr, Louise Searles, Edith Smith, Mary Finlay, Priscilla Williams, Kathryn Fowler and Margaret Heisler.

Louis A. Stremple, baritone, assisted with two groups of songs.

On Saturday evening, March 21, the instructors in music of St. Agnes' School, will give a recital for the benefit of the endowment fund. Miss Ball and Mr. Hyatt will be heard at the piano. Miss Marion Franklin Keller, soprano, and William Holmes, baritone, will also assist.

Masters' Lodge No. 5 F. and A. M. celebrated its 135th anniversary March 9. Among those who participated were Ben Franklin, Selden E. Marvin, tenors; Frederick Comstock, baritone; Dr. Arthur Guernsey Root, bass, Fred P. Denison rendering organ solos.

A concert will be given at Centennial Hall, March 20, for the benefit of Mrs. MacAuliffe. Miss E. Tessier, Miss M. Cookingham and Ben Franklin will appear.

Miss Fannie De Villa Ball, the noted composer and pianist, will sail, August 15, for Europe, where she will be the pupil of Leschetizky. Mrs. Jean Newell Barrett and Miss Bessie Humphrey will accompany Miss Ball.

The first concert of the String Orchestra Society, at Odd Fellows Hall, February 27, conducted by Chas. Ehrlicke, drew a large audience. The society was assisted by Mrs. John Roberts, soprano; Charles Ross, double bass viol. The members of the society are: Miss Madge MacDuffie, concert mistress; Miss Mary Parsons, Mrs. Chas. Ehrlicke, Miss Elizabeth Kenney, Miss Evelyn Clark, Miss Helen Jeffrey, Miss Caroline Kemper and Miss Emily Rulison; second violins, Miss Bertha A. W. Bailey, Miss Adele Van Voorhis, Miss Sophie Nussbaum, Miss Florence Wright, Mrs. Florence Attwood Fox, Miss Amy Cohen, Miss Eva Wagner; violas, Mrs. Mary E. Beckett, E. J. Reinecke; cellos, Mrs. N. L. Eastman, Thomas Clinton, S. J. Jeffrey.

Miss Mayo Cookingham, who has been contralto soloist of the First Reformed Church, will leave, April 1, for Springfield, Mass., to become the soloist of the Church of the Unity. Miss Cookingham has a very pleasing voice and will be missed by her friends in Albany.

The second of the drawing room musicales planned by Miss E. L. Perry for the benefit of her pupils was given March 17, at the residence of Wm. J. Stoneman, on First street, assisted by Ben Franklin, tenor, who rendered several solos in an unusually brilliant manner. Mr. Franklin was accompanied by Mrs. W. Hunter Van Guysling. Miss Perry is a noted teacher and for several years organist of Holy Innocents P. E. Church.

A meeting of the Diatonic Club was held March 17, at which the following artists participated: Mrs. Augusta Lewi Ballin, contralto; Miss Fannie De Villa Ball and Miss Mary Silliman, pianists; Wm. Holmes, baritone; Claude J. Holding, violinist.

A musicale will be given at an early date in Sprague Chapel, at which Mrs. J. Warner Bott, soprano; A. MacKenzie Mattocks, tenor; Miss Edna Ertzberger, mandolinist, Mrs. W. H. Van Guysling, pianist, will form the program.

On Saturday afternoon, March 21, Miss Ella J. Graham will give a pupils' song recital, at her home on Eagle street. Among those who will appear are the Misses

Mickel, Mattice, Ebel, McCormick and Dermohlt; Miss Elizabeth Anteman will accompany. Miss Graham is an able teacher and a contralto of note.

WM. SEDGWICK ROOT.

Francis Rogers in Milwaukee and Chicago.

FRANCIS ROGERS gave a song recital at the Milwaukee Athenæum March 13, and repeated the same program at the 100th artists' recital of the Chicago Amateur Musical Club in University Hall, Chicago, March 16. Here are some of the press comments:

Mr. Rogers possesses a fine baritone of fair compass and evenly cultivated throughout, flexible, and of pleasing character, his enunciation clear and distinct, with a good "carrying" quality. His phrasing is intelligent and artistic, and he sings with animation, warmth and refinement as is demanded by the compositions on his program. Of considerable volume and power, the voice fully filled the house.—Milwaukee Sentinel.

Mr. Rogers possesses fine material and a training that promises well in just such songs as are embraced in his English and French repertory, and his perfect crescendos and diminuendos are evidence of conscientious scholarship employed in the right direction.

His voice, a fresh baritone of good carrying power, ample range and pleasing quality, is handled with the usual discretion of American singers.—Milwaukee Free Press.

Above all, Mr. Rogers' diction and tone placing deserve praise. He possesses a high baritone voice, which is not only velvety in quality (sammetrolich), but also powerful. In addition, he has both heart and temperament, of which fact his rendering of the German songs gave evidence.—Milwaukee Herald.

He has, first, that which is too frequently wanting in artists today, a remarkably musical voice—not big, but sweet and attractive in quality; moreover, he has musical temperament and sings with rare taste and intelligence. Musicians, particularly the local baritones, must have felt very grateful to Mr. Rogers for the introduction of a number of songs, new here in Milwaukee.—Milwaukee Evening Wisconsin.

The list was sufficiently lengthy and varied to afford ample opportunity of judging as to Mr. Rogers' abilities as vocalist and interpretative musician, and it is agreeable to be able to state that the impression left by his afternoon of work was in high measure favorable to him and satisfactory to the large and appreciative audience that gathered to listen to him.

His voice is not of unusual power, neither is it of marked tonal charm, especially in the lower middle and deep registers, but it is a healthy, steady, serviceable organ, and is so schooled that it responds smoothly and readily to the demands made on it by the singer's well balanced and refined interpretative intelligence. The higher voice is sweet in quality, and the singer's mezza voce work is particularly admirable and effective.—Chicago Tribune.

Mr. Rogers has a power of dramatic suggestion that is delightful. He manages to convey the atmosphere of a song—the mood that possessed the artist who wrote it, the trick of the scene.—Chicago Evening Post.

It is the man's genuineness, his care for detail and his large understanding that combine to make him a singer, whose whole program must be listened to with keen pleasure and admiration. He has no airs, no mannerisms. What effects he makes are left to good vocal production, a fine breath control and excellent musical taste, and throughout he is well nigh immovable, almost statuesque. That is not to say that he lacks magnetism or ardor. Not the least admirable was his freedom from exaggeration and his lack of forcing.—Chicago Examiner.

Mr. Rogers sings at the Brooklyn Institute March 25, at Wilhelm Heinrich's recital of German songs in Boston March 26, and gives a recital before the Howard Musical Association in Boston March 27. He sings "St. Paul" at the South Church March 29, and gives a song recital of his own at the Gerrit Smith studio April 2.

Mr. Rogers has just been engaged to sing for the Federation of Women's Clubs at Rochester, May 20.

Great Successes of a New Tenor.

THE Spanish papers speak with great enthusiasm of the debut at the Theatre Royal, of Madrid, of a new tenor, Mr. Constanti. He sang "Lohengrin," "Faust" and "Rigoletto" with perfect style, and a voice of marvelous timbre and quality. He is a pupil of the celebrated Paris professor, de Trabadelo.

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THE concert of the Beethoven Club, in charge of Miss Florence Lewis and Stanislaus Scherzel, which was to have been given at Sioux City, Ia., March 2, was not given on account of various disappointments and illnesses. The president, Mrs. G. A. Dudley, is preparing a festival program as a substitute for that evening, which will be given at the close of the season. The next concert before the club will be by Maud Ulmer Jones and Gertrude Sans-Souci.

A miscellaneous program was given at the Students' Morning of the Morning Musical Club at Fort Wayne, Ind., March 6.

At the subscription concert of the Schumann Club, given in Saginaw, Mich., March 16, Mrs. Estella Ford and Henry Ern were the visiting artists.

The thirteenth annual May Festival of the Connecticut Music Teachers' Association will take place Monday, Tuesday and Wednesday, May 4, 5 and 6.

The Philharmonic Society, of Portville, N. Y., gave a concert March 4, under the direction of William H. Shaw. Miss Harriet Livingston was the accompanist.

The program of the 331st concert of the Amateur Musical Club, of Chicago, Ill., was arranged by Mrs. John E. Dean and Miss Veronica Murphy. Vernon d'Arnaile was the assisting artist.

At the meeting of the Caecilian Club, Freehold, N. J., on March 18, Wagner was the composer studied. Miss Conover, Miss Flanders, Mrs. Snyder, Mrs. Anderson and Mrs. Rosell gave the program.

The first of the lecture recitals was given at the Woman's Club, March 5, at Butte, Mon. Mrs. MacPherson was assisted by Mrs. H. V. Winchell, Louise MacPherson and R. A. Ballard.

The officers of the Treble Clef Club, Mattoon, Ill., are: President, Mrs. W. M. Duane; vice president, Mrs. H. F. Kendall; secretary, Mrs. C. H. Tillotson; federation secretary, Miss Augusta Moore, and treasurer, Mrs. C. B. Wood.

At the Matinee Musicale, March 11, in Indianapolis, Ind., Mrs. Winifred Hunter Mooney and Miss Probasco, of Bloomington, Ill., presented the musical melodrama of Tennyson's "Enoch Arden," as arranged by Richard Strauss.

Miss Effie Maude Cline, the new elected president of the Musical Coterie of Little Rock, Ark., and Mrs. Fletcher are to be delegates to the National Federation of Music Clubs, which will be held in Rochester, N. Y., May 19, 20, 21 and 22.

The St. Cecilia Society, of Grand Rapids, Mich., on March 6 gave a Tennyson program, Miss Bradford, Mrs. Duncan, Mr. Bell, Mr. Nourse, Miss Horner and Mrs. Bertha Smith-Titus participating. The committee was Mrs. F. M. Davis and Mrs. Charlotte Hughes.

The Saturday Musicale, of Owensboro, Ky., met March 7 for a business meeting. Those present were Mesdames Underhill, Smith, Newman, Richardson and Weir and Misses Stuart, Hays, McGill, Hart, Conway, Nora and Sue Harris Anderson, Guenther, Newman, Keeley, Deane, Field, Wright and Payne.

The regular working musical of the Wednesday Club was held March 3 at the residence of Mrs. David Fleming, Harrisburg, Pa. The program for the day was in charge of Miss Torrington, who wrote an interesting and comprehensive paper on Schumann. A program of Schumann music was rendered by Miss Ellen Kelker, Mrs. Decevee, Miss Mowry and Miss Sarah Hiester.

The recent election of officers for the Chaminade Club, of Topeka, Kan., resulted as follows: President, Mrs.

E. G. Foster; vice president, Mrs. W. A. Harshbarger; secretary-treasurer, Mrs. Frank Banks, and assistant secretary, Mrs. Fred Bull; delegates to city federation, Mrs. E. G. Foster; alternates, Miss Grace Welch and Mrs. Fred Bull.

The Hex Club, of Wilkesburg, Pa., gave the last of a series of concerts March 12. Those who assisted were Harry B. Brockett, George Wagner, H. Shirley Birchard, Miss Winifred Reahard, Gordon Jones, Miss Myrtle McAteer and Miss Charlotte Bauersmith, accompanist.

The ninetieth concert of the Philharmonic Society, of Dayton, Ohio, took place on the 24th. W. L. Blumen-schein is the director and the chorus was assisted by an orchestra of thirty-five pieces. The soloists were Mrs. Mary Steen Stewart, Miss Isabelle McGregor and Charles Holland.

The 100th anniversary meeting of the Polyhymnia Club was held at the home of the president, Mrs. F. A. Sawyer, Waverly, N. Y., March 5. The club had as guests the Fraconian Club, of Sayre and Athens. The program was given by Mrs. Taylor, Miss Guyer, Miss Fish, Miss Morgan, Mrs. Eaton, Mrs. McDaniels, Miss Wixer, Miss Maud White, Miss Doering and Miss Wilcox.

The members of the Wednesday Morning Musical Club were recently the guests of Mrs. Samuel Foltz at New Castle, Pa. Mrs. C. P. Taggart read an article on "The First American Composer, William Billings," and a program was given by Mrs. W. W. Cubbison, Miss Daisy Raney, Miss Grace Morton, Miss Lyde Norton, Mrs. W. D. Wallace, Miss Bauman, Mrs. A. L. Hoadley, Miss Helen Urmon, Miss Florence White, Miss Clara Siegel, Miss Grace Thompson, Miss Ruth Lehmer and Miss Emma Bauman.

There was a largely attended meeting of the Ladies' Friday Musicale at Jacksonville, Fla., March 6. The program was in charge of Mrs. W. Christopher and Mrs. George Richards, and was rendered by Mrs. C. H. Smith, Mrs. George Richards, Mrs. T. F. Orchard, Mrs. Thomas Hilditch, Miss Mary T. Fleming and Mrs. W. L. Lampkin. Mrs. Montgomery Corse and Miss Mary L'Engle were the accompanists. The ladies are engaged in chorus work, under the direction of Mme. Bell-Ranske, in preparation for a concert to be given in the near future.

Carllsmith Song Recitals.

MISS LILIAN CARLLSMITH, the contralto, gave her second recital at Kingston, N. Y., Monday, March 16. Miss Sarah Masten, pianist, played a number of solos.

The program follows:

In Questa Tomba.....	Beethoven
Spirit Song.....	Haydn
Lascia ch'io Pianga (from opera of Rinaldo).....	Handel
Miss Carllsmith.	
Adagio (from Sonata Pathétique).....	Beethoven
Cantabile e Mesto (from String Quartet in F sharp).....	Haydn
Gavotte in B flat.....	Handel
Miss Masten.	
Cycle of Christmas Songs.....	Peter Cornelius
The Christmas Tree.	
The Shepherds.	
The Friend of Children.	
The Christ Child.	Miss Carllsmith.
Cradle Song.....	Gottschalk
Sontagsmorgen auf Gilon.....	Bendel
The Spinner.....	Raff
Abendlied.....	Holländer
(For the left hand alone.)	
Two Poems after Heine—	
We Traveled Alone in the Gloaming.....	MacDowell
Far Away, on the Rock Coast of Scotland.....	MacDowell
Miss Masten.	
The Lament (Egyptian Song from Ben Hur).....	G. W. Chadwick
Ecstasy.....	Mrs. H. H. A. Beach
I Cannot Help Loving Thee.....	Clayton Johns
The Eden Rose.....	Arthur Foote
Love Me if I Live.....	Arthur Foote
Miss Carllsmith.	

Wickes' Musicale.

ME. LIZA DELHAZE-WICKES, pianist, and Alfred D. Wickes, violinist, have issued invitations for a musicale at the Baldwin studios, in Carnegie Hall, for Friday evening, March 27. Mrs. Rollie Borden-Low, soprano, will assist.



A BENEFIT musical was given by the Dorcas Society at the residence of Mrs. C. A. Lawrence, Cleveland, Ohio, March 18, afternoon and evening. Among the musicians contributing were Edwin Douglass, Mrs. E. C. Kenney, Henry Dreher, Mrs. W. W. Halliday, Miss Adaline Marble, Miss Minnie Glassner, Miss Wilshire, Miss van Cleve and others in songs; Miss Nellie Belle Jones, Miss Blanche Richards, Miss Lucretia Jones and Mrs. E. H. Douglass, pianists and accompanists. There was a violin quartet by Misses Emily Root, Amy Weichsel, Jessie Jaster and Esther Allen.

Chas. Grade gave a piano lecture-recital at Muscatine, Ia., March 3.

Pupils of the Dubuque (Ia.) Academy of Music gave a recital March 6.

The Dannreuther Quartet gave a concert in New Haven, Conn., March 13.

Pupils of Miss Anna Gertrude Clark recently gave a recital at New Castle, Pa.

A musical recital was given recently at Norfolk, Va., by several of the pupils of Miss Nina Seabury.

A piano recital was given March 11 by the pupils of Walter S. Sprankle at Mr. Sprankle's studio, Indianapolis, Ind.

At the Conservatory of Music, Nashville, Tenn., a pupils' recital was given March 6, under the direction of C. J. Schubert.

A piano and song recital was given by Miss Mabel Orebaugh and Mrs. Katharine Cordner Heath at Columbus, Ohio, March 13.

Misses Ethel Bierman, Eleanor Welsh, Emeline Eshleman, Ethel Creasy and Elsie Yorks gave a musicale in Bloomsburg, Pa., recently.

Miss Pearl Smith, assisted by Miss Daisy Findlater, gave a recital in the studio of her teacher, Miss Agnes Douglas, Grand Rapids, Mich., February 28.

A musical was held March 9 in Lansdowne Hall, Chester, Pa., under the direction of Mrs. George Cliffie, Miss Agnes Reifsnnyder, Julius Falk and Anna Price Simmons.

The first appearance in St. Louis, Mo., of Ottye and Juliette Sondheim in a recital of compositions for two pianos took place at the Odeon Thursday evening, March 12.

At a recent rehearsal of songs and ballads given by students of the McFall School of Vocal Art, Washington, D. C., Arthur D. Mayo played the Concert Etude, by MacDowell.

The second organ recital at St. Mark's Church, Seattle, Wash., was given March 1 by Frank W. Relf, the new organist, assisted by Miss Genevieve Relfe, soprano soloist, and W. B. Hedley, violinist.

Frank E. Drake, Stanley Grinstead, Charles Stuart Phillips, George E. Clauser, Miss M. Elizabeth Stickney and Miss Livia Dawson contributed to a concert which was given in the Hyde Club clubhouse, in East Orange, N. J., March 11.

J. St. Williams was assisted by Miss Georgiana Richards, Miss Maude Heisler, Miss Hilda Hempel, Miss Marjorie de Windt, the Standard Male Quartet and the Atlantic City Select Choir at a recent recital in Atlantic City, N. J.

Arthur M. Dickinson, March 5 and 19, and W. H. Miner, March 12 and 26, were the organists at the recitals given in Waterbury, Conn., during Lent. The soloists were: March 5, Edward W. Beach; March 12, Edward

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J. Sanger; March 19, Sidney F. Quick, and March 20, Miss Cuthbert Buckner.

The ninth concert was given at St. Louis, Mo., Tuesday afternoon, March 17, by Herbert Owen, baritone; Miss Bessie Killingsworth, soprano; Mrs. Nettie Greenbaum, pianist; Albert Breitt, tenor, and Paul Brown Klugh, pianolist.

At the concert of the Harmonie at Detroit, Mich., recently, W. Wusthoff, baritone, was the soloist. He sang "The Evening Star" from "Tannhäuser" and received great applause. At the conclusion he had to give an encore, which also gave satisfaction.

Mr. and Mrs. Myrom K. Peck gave a musical entertainment, March 10, at their home, Nashville, Tenn., at which about thirty guests were present. The chief feature was a vocal program given by Miss Elin Gustafson, accompanied by Dr. Frank W. Chace.

Miss Pearl Hammett's pupils gave a recital at her home, Fort Smith, Ark., March 3. The following participated: Ruth Brown, Cleo Cox, Ina Cox, Pauline Turnage, Arthur Stannard, Lelia Dunn, Lulu Dunn, Alma Hambric, Gertrude Akin and Katie Cox.

Mrs. Laurence O. Weakley will give a lecture-recital the evening of March 23 at the Gaynor studios, St. Joseph, Mo., for the pupils and friends of the studio, on "Lieder." The works of Schubert, Schumann, Liszt, Brahms, Mendelssohn, Wagner and Strauss will be given.

The following pupils of the Nebraska Conservatory of Music gave a recital at Lincoln, Neb., recently: Nina Shankland, Maude Fender, Georgia Campbell, Florence McLain, Hubert Holben, Edwin Davis, Grace Matthews, Clara Austin, Stella Clark, Mrs. George Gird, Grace Mitchem and Olive Harris.

The soloists of the musicales to be given at Haverhill, Mass., March 11, 19, 26 and April 1, by the Pentucket Orchestra, will be John K. Nichols, Ernest F. Hoyt, G. Melvin Holmes, C. Albert Canney, J. E. Goodrich, Edward Schiller, Gerald Whitman, Eli H. Aitken, Fred Judson, John Netsch, Charles Higgins, Charles Stacey and Thurston Pickard.

The advanced pupils of William H. Wilkison gave a vocal recital March 14 at his studio, Indianapolis, Ind. The pupils who took part were Miss Nina Frank, Miss Grace Cross, Miss Mae McMillan, Mrs. Floretta Wilson, Mrs. Nora Rugenstein, Mrs. Ellen Torry, Harry Sheridan Lane and Hal S. Frank. Mr. Wilkison was assisted by C. R. Strickland, pianist, of De Pauw University.

At the Western College Conservatory of Music, Toledo, Ia., a pupils' recital was given March 14 under the direction of John Knowles Weaver and Marie Bookwalter. Lucile Baldwin, Earl Forney, Mildred Grabill, Jessie Schuett, Emma Elizabeth Riggs, Margaret Effie Neill, Eda Sherburn, Scott Shambaugh, Ida Olive Altkruse, Cloetta Rebok, Christina Winifred Maker, Barnette Freeman Roe, Emily Bishop, Maude Dilling Smith, Orvil Kline, Alice Couch, Mabel Ena Bancroft, Sara Elizabeth Lichtenwalter, Carrie May Berger, Emily Bishop and J. K. Weaver took part.

Richard Burmeister.

AFTER his recent successes at the White House concert in Washington, at an orchestral concert in Trenton and at his joint New York recital with Hugo Heermann, Richard Burmeister will still be heard a few times before leaving America. He has just received from Felix Weingartner the latter's new Piano Sextet, which the composer brought out in London with the greatest success. Mr. Burmeister will give it its first American performance on April 21 at the Tonkünstler Society.

JENNY OSBORN.

ST. LOUIS, Mo.; Quincy, Ill.; Keokuk, Ia., and Morgantown, W. Va., have been visited in the past few weeks by Miss Jenny Osborn, and without exception unreserved praise has been extended by the critics of the daily press. A few are here appended:

Miss Jenny Osborn, of Chicago, the soprano soloist of the evening, sang "Senta's Ballad," from the "Flying Dutchman."

She has a voice of much dramatic power and sweetness, a rare combination indeed, and it became apparent that the cultivation of this voice has been convincingly thorough. The effects in the trying number chosen were definitely and legitimately obtained and the impression produced was singularly satisfactory. * * * Then came Miss Osborn in a group of songs, and it was here the singer made the hit of the evening. The first two were especially pleasing, the delicate and tender Beethoven ballad and Strauss' melodious little song, and at the close of the third the applause was such that an encore was imperative.

To the great delight of the hearers Miss Osborn sang "Song of Sunshine" (Thomas), a number in which her flexible and true voice was heard to the best advantage.—St. Louis Republic.

The soprano soloist was Miss Jenny Osborn, something really sweet from Chicago, and in her pretty little ballads she won a way to all her musical listeners' hearts. The program was a long one, and Miss Osborn was heard in other arias that proved her a mistress truly of her own voice. With her assistance, the Morning Choral Club shone resplendent Tuesday night.—St. Louis Star.

Miss Osborn's voice is not only beautiful but big. There were all the requirements of grand opera volume added to a sweetness of quality and a most superior technique. Such improvement as Miss Osborn displays since her former appearance here no one would dare to have predicted or expected. She handles her voice with consummate skill, from the lightest passages to a full, round, magnificent burst of tone, which sweeps everything before it; there seems to be reached the acme of art added to the native beauty of her voice. Her voice is cultivated to the highest degree, and every note is delivered with the precision of a student, but with the coloring of an artist.—Daily Herald, Quincy.

Miss Osborn, who has spent some years in foreign study and has been before the public for some time, appearing in concert work with some of the greatest musicians of the day, has a wonderfully high, sweet, soprano voice. She soared and caroled and sang with such remarkable ease that the audience was captivated. Her voice is full, rich, round and powerful, and the range is unusual. A nightingale well might envy her.—Quincy Journal.

Miss Osborn is one of the most pronounced artists who has ever graced the platform in this city. She has a flexible, silvery voice, a charming presence, a sympathetic temperament and a very finished art. In addition to her high rank in coloratura work, her voice has a rich quality and warm sympathy, which make her mistress of a wide range of songs in all languages, and she is equipped to sing oratorio with the same distinction and authority that mark her work in florid music. Such a voice is seldom heard, and it is a delightful treat when occasion comes for it.—Constitution-Democrat, Keokuk.

But what shall we say or how shall we express the exquisite pleasure afforded by Miss Osborn, whose rich soprano voice has been most carefully trained, and whose faultless solos, executed from Beethoven, Strauss, Thomas and Tschaiowsky, were applauded again and again. Her singing was most exquisite and was absolutely flawless, and her manner most gracious. In form and face, in voice and that subtle thing we call magnetism for want of a better term, nature has been most lavish of her best gifts, and with persistent study under the best masters, and practice and travel and observation, she brought to us last night the most perfect interpretation of the best composers. The climax was reached when on removing her gloves she sang "The Last Rose of Summer" to her own accompaniment.—(Editorial) Evening Post, Morgantown, W. Va.

Miss Osborn's voice is unquestionably the best ever heard in Morgantown. She was most gracious, and responded to an encore after each regular number; after her last number a storm of applause that would not cease finally brought her to the stage again. She seated herself at the piano and sang with wonderful sweetness the grand old melody, "The Last Rose of Summer."—(Critic) Evening Post, Morgantown, W. Va.

Miss Osborn is beyond all doubt or question the greatest singer ever heard here. Her voice is perfect, and further praise is hardly necessary. She sings divinely, and her beautiful stage presence, combined with her glorious voice and temperament, immediately won for her the heart of her hearers last night. She so generously

and graciously responded to every recall, and it must be said that she sang her way to the hearts of her hearers, reaching the deepest emotions when she sat at the piano and sang "The Last Rose of Summer." She can carry away with her the thanks of everyone who heard her and also the wishes of all that some day she will soon come again.—New Dominion, Morgantown, W. Va.

THE PEOPLE'S SYMPHONY CONCERTS.

THE third season of the People's Symphony concerts is drawing to a close. The fourth and next to the last concert in the series took place in Cooper Union Hall last Thursday night. The audience was so large that every seat was occupied, and scores of persons were content to stand during the entire concert.

The program was judiciously arranged, and proved very enjoyable. It comprised the overture to "The Flying Dutchman," by Wagner; a tenor solo from "La Gioconda," by Ponchielli; the celebrated Fifth Symphony of Tschaiowsky, a group of songs by American composers, scherzo, by Berlioz, and "Blue Danube Waltzes," by Strauss.

The soloist was John Young, who is one of the most admired of the tenor singers in New York. He sang the romanza from "La Gioconda," "How Many Times Do I Love Thee?" by F. E. Ward; "Before the Dawn," by George W. Chadwick, and "Spring's Awakening," by Charles B. Hawley. Mr. Young's voice is a true tenor of refined, musical quality and adequate power, and has been carefully trained. Mr. Young's method is unexceptionable, and he shows good taste, musical intelligence and commendable earnestness in all he essays. The singer was given a rousing reception, and, had he yielded to the clamor for encores, would have been justified in adding several numbers to the program.

The People's Symphony Orchestra is composed of some of the best instrumentalists in New York, many of whom have played under Theodore Thomas, Seidl and Paur. Max Bendix is the concertmaster, and his colleague is Ernst Bauer. These two men are so capable, so trustworthy, so earnest, that they inspire their fellows with confidence. The Fifth Symphony of Tschaiowsky was completed only a few years before the eminent Russian's death, and ranks with his "Pathétique." It never fails, when effectively played, to arouse an audience to enthusiasm. On this occasion it was given with spirit, accuracy and power, and was keenly enjoyed. The other orchestral numbers likewise were well played.

The fifth and last of these concerts will take place Tuesday evening, April 21, when Frank X. Arens will conduct. The soloists will be Miss Marian Gregory, soprano, and Miss Henriette Michelson, pianist. This will be the program:

Overture, Tannhäuser.....Wagner
Aria, Dieu theure Halle (Tannhäuser).....Wagner
Symphony, New World.....Dvorak
Hungarian Fantasia, for piano and orchestra.....Liszt
Songs (to be selected).
Dance of the Sun Feast (American Indian Themes).....H. Waller

Miss Jessie Davis.

MISS JESSIE DAVIS, who returned from Europe last autumn, has had a very busy winter. In addition to a large class of pupils she has played in many recitals at private houses and with clubs. In February and March Miss Davis had the following engagements: February 4, Pilgrim Hall, Boston; 4th (evening), Brookline Trio Club; 13th and 14th, Musicales; 18th, Perkins Institute for the Blind; 19th, Tuckerman Hall, Worcester; 23d, Musicales; 27th, Chromatic Club; 27th (evening), Musicales; 26th, Thursday Morning Club; March 5, Chickering Hall; 9th, Chestnut Hill Club; 10th, Musicales; 11th, Musicales, Marlboro street; 11th (evening), Musicales, 5 Brimmer street; 18th, Recital, 456 Beacon street.



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SHERMAN CLAY & Co.'s,
SAN FRANCISCO, Cal., March 13, 1903.

MASCAGNI still holds the attention of the people, and truly he must be hard to please who would not be flattered with the manifold attentions that are being literally showered upon both the signor and his wife. Last evening, at her Berkeley residence, Mrs. Phoebe Hearst gave a dinner in honor of Signor and Signora Mascagni, to which some twenty-five other guests had been invited. The house was beautifully decorated. A short program of music was heard after dinner, among other things being a recent composition of Mascagni, and said to be the first composition written in San Francisco by a foreigner. The composition was rendered by Mrs. Taylor, wife of Dr. Taylor, of the University of California. Mascagni greatly enjoyed the playing of a Chinese orchestra that Mrs. Hearst had engaged for his entertainment, and which played for some time after dinner. The Italian composer expressed the deepest interest and pleasure in the quaint harmonies of the Orientals and took much interest in their manner of producing their native music.

There has been such a demand for seats for the "Cavalleria," under Mascagni's own baton, that a matinee will be given tomorrow afternoon to accommodate people living out of town. There will, besides, be given a number of extra concerts, in which will be heard Mascagni's own compositions, as well as some of Wagner's masterpieces. The concerts will be given at the Alhambra Theatre on Tuesday and Friday afternoons, March 17 and 20. The piece de resistance at the first concert will be Beethoven's Fifth Symphony, and at the second Tchaikowsky's "Pathétique" Symphony, besides which will be given the famous "Overture 1812," with military effects, and Wagner's "Ride of the Valkyries." At the first concert, on Tuesday afternoon, there will be many brilliant numbers, including "The Magic Fire" of Wagner. The concert previously given has been attended by large numbers of music lovers, and the interest does not seem to decline in the least, large numbers coming from a distance to hear the famous Italian.

The Papyrus Club, of this city, met yesterday at Utopia Hall, and after the usual half hour devoted to telling mirth provoking stories a program of music was heard which had been prepared under the direction of Mrs. W. P. Buckingham. Miss Ruth Johnson played a Chopin waltz, a Brahms number and the Schubert-Liszt "Hark, Hark, the Lark!" Two baritone numbers were charmingly rendered by H. H. Barnhart, the well known and favorite basso cantante, "Ae Fond Kiss," by Scott Gatty, and "The Serenade of Don Juan," by Tchaikowsky. There was a contralto solo by Mrs. J. W. Fitzgibbon, "Longing," by Paul Ambrose. Mrs. Helen Gardiner, the author, was the guest of honor, and delighted her hearers with several clever stories in negro dialect, in conjunction with some negro songs sung by Mrs. Charles Stewart, which were immensely enjoyed. After the program tea and dainty refreshments were served and an informal reception followed.

From March 11 to April 15, at the Carrington-Lewys studio on Bush street, Emlyn Lewys, B. A., will deliver Wednesday afternoons a series of lectures on piano playing with illustrations. A series given last year proved both pleasurable and profitable, and was the foundation for the series of this year. They will doubtless be greatly enjoyed, as Mr. Lewys is an able and intelligent exponent of the art of music.

The concerts given by the Coronation Choir from Westminster Abbey, while not arousing wild enthusiasm, gave great pleasure to a sincere kind to those who heard them. There were solos, madrigals, and even, by request, anthems. The choir on Sunday morning sang at St. Luke's Episcopal Church, and among other things sang "Send Out Thy Light" with fine effect. There was a good attendance, and one extra concert was given.

The towns across the bay are truly holding up their end in the most creditable style, and from all accounts "The Messiah," given in Oakland Thursday night, was a great success. The occasion was the opening of the new organ, and those who were able to attend give the highest praise to both performers and director. William King, who opened with some fine organ solos, to quote Elizabeth Westgate, of the Alameda Argus, "played the superb instrument in a masterly manner." The soloists, Mrs. Grace Davis-Northrup, soprano; Mrs. Lena Carroll-Nicholson, contralto; J. F. Veaco, tenor; Ralph J. Fisher, basso, all of the regular First Congregational Church choir, were spoken of in terms of highest praise for the excellent rendering of the difficult solos in the familiar old work of Handel. Alex. Stewart directed the oratorio throughout and carried the big chorus safely and creditably to a victorious finish.

At Vesper service in the Unitarian Church of Alameda, on Sunday last, the program had the usual excellence that characterizes all the musical services arranged by Miss Westgate, the organist and director of the choir. August Hinrichs, by request, played as a violin solo the "Largo" of Handel; Miss Westgate gave an organ solo, the Lemare arrangement of Schubert's "Serenade," and Miss Una Fairweather was to have sung "Eye Hath Not Seen" (Gaul) and "Prayer" (Salvator Marchesi), but was unfortunately attacked with tonsillitis, which was so stubborn that treatment failed to give relief in time, so her place on the program was taken at a moment's notice by Clement Rowlands, the baritone, who sang "The Valley of Shadows," by Barri, with violin obligato by Mr. Hinrichs, and "Hymn of Faith," by John W. Metcalf.

Miss Fairweather has a contralto voice of great power and rich, warm, sympathetic tone, that has won for her the reputation of being one of the foremost contraltos in San Francisco. Her work is artistic to the highest degree and much sought for. The young lady has just been engaged for contralto soloist in Trinity Episcopal choir, which is under the direction of Louis Eaton, and sang there for the first time last Sunday, so her illness will have been a disappointment in more than one service. The choir of Trin-

ity, under Mr. Eaton's zealous efforts, has gained largely during the past week by the addition of three fine solo voices: Miss Fairweather, already mentioned, H. H. Barnhart, basso cantante, and the St. Louis "importation," Mr. Vinson, whose sweet, sympathetic tenor realizes the reputation that won him the call to Trinity. With such material to draw we may expect all kinds of fine things in the way of musical menu from this on.

We are promised for the near future Zelle de Lussan at the Tivoli Opera House in "Carmen." The Tivoli is surely doing its share toward advancing the tone of music in this city, and should be given the credit it has earned through long years of steady climbing upward. Under the musical direction of Paul Steindorff and the efficient management of Mr. Leahy, the favorite old opera house has been doing great things of late, and when that fine new building goes up there is no saying that there will be any limit to its possibilities.

Caro Roma, fresh from a London season and laurels won from an English public, takes the part of Santuzza in the production of "Cavalleria," under Mascagni, at the Tivoli this week. Miss Roma is a 'Frisco girl and won her first encore before a 'Frisco audience.

Kocian has been an immense success, and to meet the demand one return concert will be given at the Alhambra Theatre on Monday night. He will give an entirely new program, embracing the Vieuxtemps F major Concerto and Bach's "Chaconne."

MRS. A. WEDMORE JONES.

HOCHMAN PIANO RECITAL.

ARTHUR HOCHMAN gave a piano recital in Mendelssohn Hall Saturday afternoon, March 21, and despite the Boston Symphony matinee and farewell operatic performance, attracted a large audience. The word enthusiastic has been overworked by most writers this season, but there is no more expressive adjective to describe the character of those assembled to hear Hochman this time. He was compelled to play four extra pieces, and the recalls must have fatigued the young man not a little.

His program follows:

Rondo, op. 51, No. 2.....	Beethoven
Sonata, op. 120.....	Schubert
Theme and Variations.....	Tchaikowsky
Melody.....	Hochman
Valse.....	Chopin
Nocturne, op. 32, No. 9.....	Chopin
Polonaise, op. 40, No. 1.....	Chopin
Etude.....	Emil Sauer
Rhapsodie No. 6.....	Liszt

This was not a hackneyed list, and in all that the gifted young performer did there was no suggestion of the conventional. The young man's talents have been recognized in all the cities where he has played, and the critics in most places have said sufficient to turn Hochman's head but happily for his friends and the public that sincerely admires him, the pianist returned to New York the same simple, unaffected artist that he appeared to be at his debut last year. Hochman is a poetic pianist, and poets, it has been said, are governed by moods. It would not be fair to state that Hochman played all the compositions on his program equally well. But he was always interesting and magnetic. The Beethoven Rondo, the Schubert Sonata and the Tchaikowsky Theme and Variations are works requiring a great variety of expression, and in his interpretations Hochman gave convincing proof of his resources. Hochman's melody which preceded the Chopin pieces is a suave little work, and the composer played it most daintily. The Study by Emil Sauer is immensely difficult, but the technical feats seemed nothing to the pianist. It was the same with the Liszt Rhapsodie, which under the magic fingers of Hochman made the hall vibrate with melody. Hochman repeated the Chopin Waltz and in addition played a winsome Berceuse by Iljinsky, an Arabesque by Schumann and a Barcarolle by himself.

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(CAMILLE SAINT-SAËNS IN THE LA VIE MUSICALE, PARIS.)

I AM going to shock people. To my eyes the execution of the works of Handel and Bach is a chimera. There can only be attempts more or less curious, attempts made to please pedants and library rats.

Imagine an orchestral director opening a score of Handel with the intention of having it executed. The impression that he experiences is a little like that of a gentleman who would try to install himself and his family in an old manor house uninhabited for centuries. At the very first there rises up before him, like a Roman porch, an abrupt overture. In this music everything differs from what we see ordinarily.

No nuances, no coups d'archet, the indication of the movement is enigmatic or absent. The bass is figured; at the first glance one sees that it will be necessary to restore, to reconstruct. To what extent? In what sense? Each has his own ideas about it.

Traditions—there are none. England alone could have preserved them, but has lost them. Let us speak out, here lies the attraction of these performances for impulsive souls. The Bourgault-Ducoudrays, the Lamoureux would not have expended such ardor without the necessity in which they found themselves of collaborating in the masterpiece, without the pleasure of being a bit of the author.

This ardor has to be communicated to the executants, a terrible, almost insurmountable difficulty. The school of instruments has changed and progressed enormously. The young people in our orchestras are all virtuosi and regard as easy what once seemed impossible. This music, written in large notes without the delicacies of modern instrumentation, tires them beyond expression. It is not frivolity or indifference for art on their part, it is the instinctive repugnance which a refined nature always experiences for

heavy, coarse labor. These works are essentially vocal, because the symphonic art did not exist when they were born. Hence, like the renaissance of vocal music, they are highly valuable, and chorus singers love them as much as instrumentalists dread them.

But alongside the choruses there are the airs! Do not be astonished at this mark of exclamation. To comply with the demands of the singers and the public of his time Handel almost never wrote, and great pity it is, duos, trios or ensemble pieces. Airs succeed airs in his oratorios with desperate monotony. There are treasures of melody and grand style, but there are also torrents of roulades horribly out of fashion and wearisome longueurs. Moreover all these airs, or nearly all, end in the same fashion, by a turgid, emphatic formula, applied to all pieces and all situations. A number of people find this "magnificent"; much good may it do them! Add to all this coarse rictournelles where the violins indulge in ponderous struggles.

Let us open now a score of Sebastian Bach, and many other surprises await us. It is completely a new world, peopled by an unknown fauna and flora. The flora consists of the strange harmonies and melodies of quite an exceptional nature, which awake in our imagination a sensation analogous to that which is experienced at the sight of a picture by Memling or an engraving by Albert Durer. The fauna is the instruments.

In Handel we have to do only with instruments still used in our days; the horns and trumpets are written rather high, but not so as to defy execution. In Sebastian Bach we meet three kinds of flutes, written on different clefs; three kinds of hautbois, the ordinary hautbois, the hautbois d'amour (a third lower), the hautbois de chasse (a fifth lower), several kinds of trumpets, tromba, clavier, tromba de tirarsi, some going down to A flat, others rising to A sharp in regions which seem supernatural; the horns go as high as our actual horns, and keep habitually in these lofty realms. There is a violino piccolo, a violoncello piccolo, violes d'amour and di gamba and a fanciful bassoon that goes down to contre sol flat.

The choruses, probably written for a small number of practiced singers, swarm with difficulties, with trills, complicated runs, leaps of nearly two octaves. In this respect the soli are quite up with the choruses.

Add to all this the trouble of translation and you will understand what efforts are required to produce such works before the public. It is done, however, in England, but in what a fashion! There are some good soloists, singers of great talent, who especially sing in oratorio. Conductors and executants go each their own way, following their own caprice or fancy. Such performances would be considered pitiable in Paris. By good fortune the English public is gifted with unalterable patience; it is never bored or rather accepts boredom as a necessity. Here no one would dare to keep the public for five hours listening to fugues and interminable airs. To render the works acceptable they must be cut, pared, mutilated.

For these reasons and many others, some people think that ancient works should be executed, not with any view of artistic enjoyment, immediate and complete, but of serving to educate the performers, the public and composers. Artists thus will learn the grand style, the public will get the habit of listening to serious pieces, composers will find a starting point, and hence will rise strong and beautiful works which will be appreciated according to their merit.

The Broad Street Conservatory.

ONE of the most pleasing social events of the season at the Broad Street Conservatory of Music was given Wednesday evening, March 18, in the conservatory building, at 1329 and 1331 South Broad street, Philadelphia. The event was the opening of the new room built and furnished by the Alpha Sigma, to be used exclusively for fraternity functions.

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MISS MINNIE TOPPING, a professional pupil of Richard Burmeister, will give a piano recital at Knabe Hall Friday evening, April 3, assisted by Mrs. Louise de Salle Johnstone, soprano.

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